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your reading
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your looks

JANUARY 1, 1944
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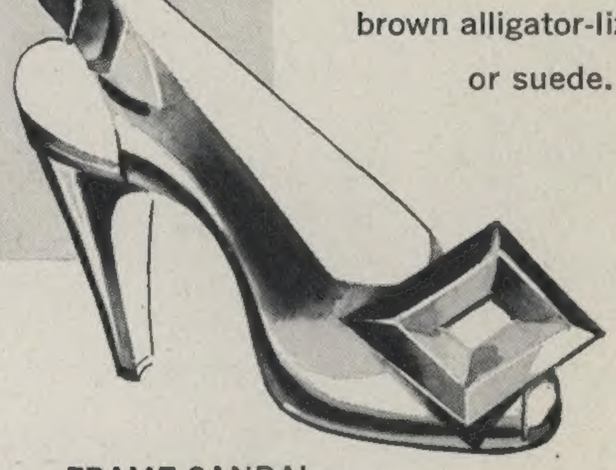

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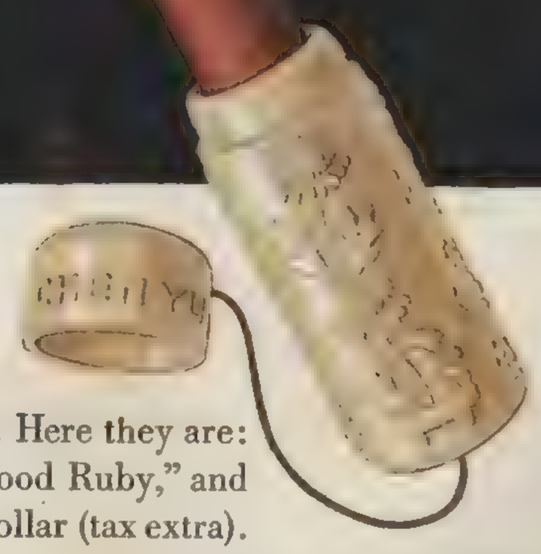

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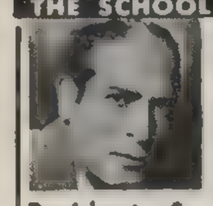

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JANUARY 1, 1944

VOGUE

Incorporating Vanity Fair

A Condé Nast Publication

RAWLINGS

ON THE COVER. Live-wire colour blocks on a blue base. Yellow Wear-Right gloves. Dorothy Gray's "Headline Red" lipstick. Wool suit and gloves: Lord & Taylor; Frost Bros.; I. Magnin.

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THERE ARE TWO VOGUES:
AMERICAN and BRITISH
(French Vogue is temporarily suspended)

EDNA WOOLMAN CHASE
Editor-in-Chief of the two Vogues

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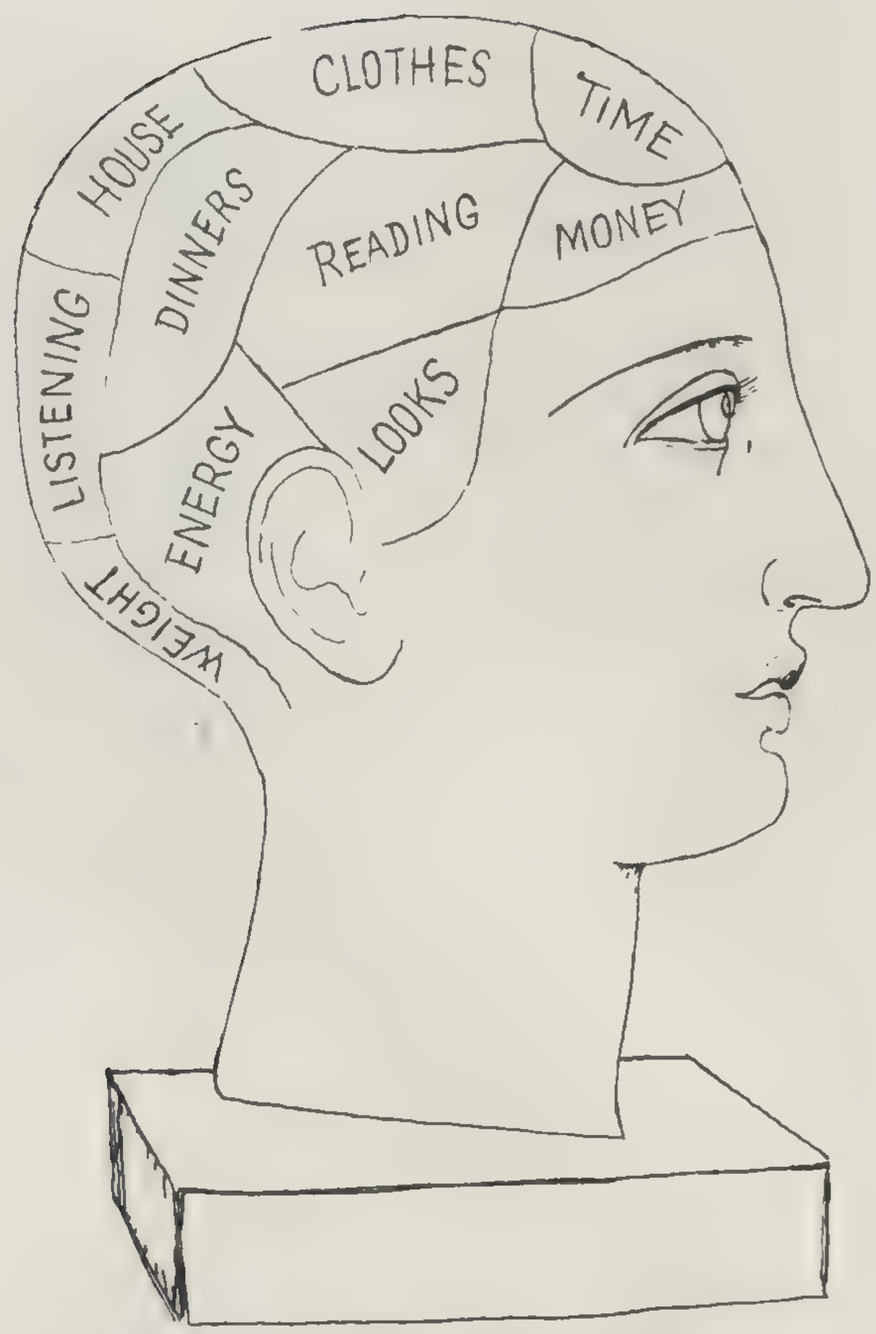


VOGUE'S EYE VIEW OF HEAD WORK

ABOVE is the cranium of a woman with her hat and hair off. One who keeps the mechanics of her everyday life as neatly sorted and pigeonholed as her desk. One who adds no whit to the world's confusion by snarls and hitches in her own private life. One who uses a good plan as a shock-absorber against the inescapable jolts of life.

Plan is a word that you'll see on nearly every page of this issue. Not plans with a capital P and cosmic significance. But plans that lubricate the machinery of day-by-day living. For little—whether it's making a soufflé or a success—is accomplished by accident. Slapdash buying never put dash in any wardrobe, and hit-and-miss systems usually mean more misses than hits.

Herein are plans that will find you at the end of your fiscal year a better cook and conversationalist, a better reader and listener, a better manager, a better-dressed woman. Here are plans to make your hair look short, while you keep it long; plans for rationing your weight; plans for parties and petty cash; a decorator's plans for her own house; plans for making time by saving time.

A good plan is more than a good start, it's half-way there. And perhaps when you see little plans come true, you'll believe you can (and you will) make a more important plan—not for just a day—for a lifetime.

PLAN your clothes by the year

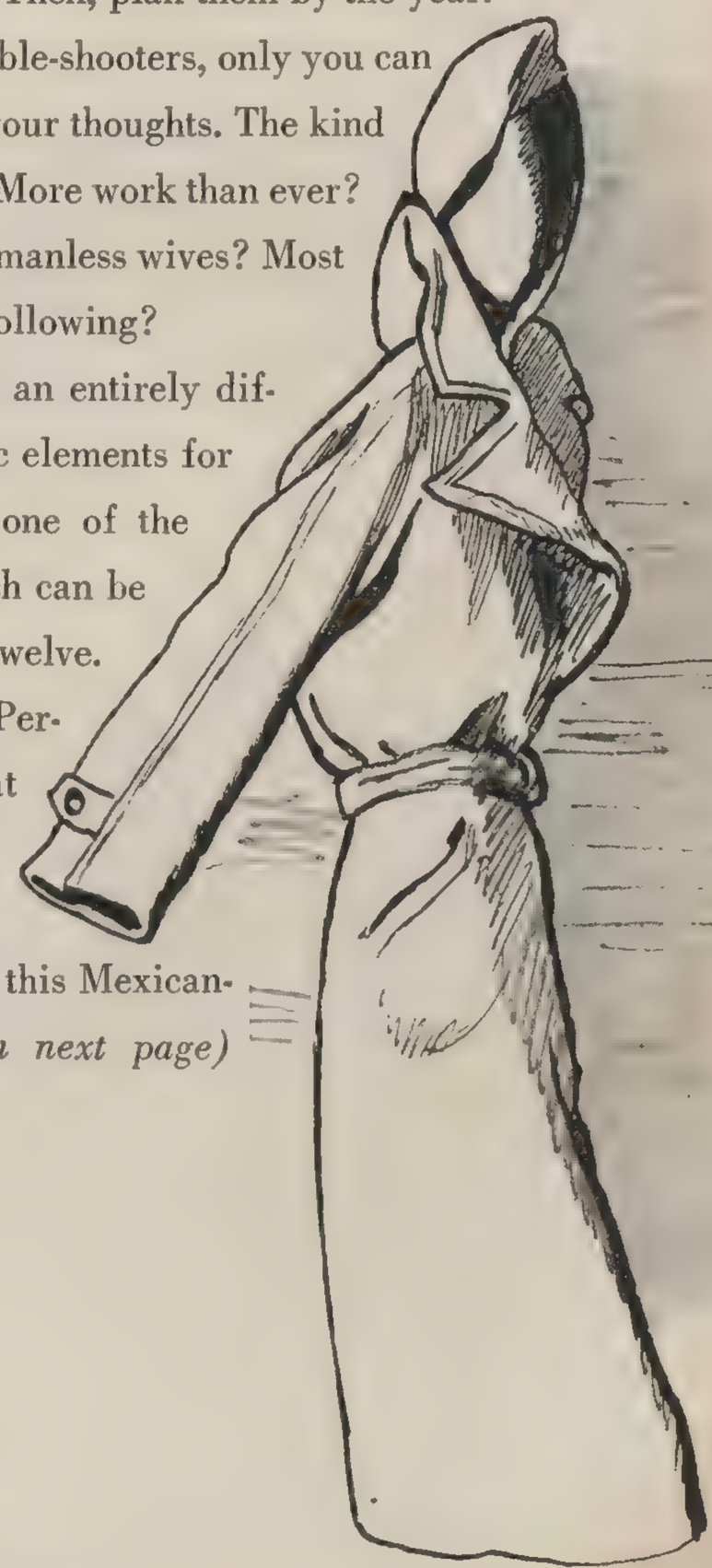
ONCE you were accustomed to plan your clothes in a seasonal manner—"as often as four times a year." But now that Washington has stabilized silhouettes—it's possible and highly profitable to plan your clothes on a year-'round basis. For lines are no longer subject to change without notice. The narrow skirt, normal sleeve, jacket length, hem length are here to stay—fixed by law. Seasons may come and seasons may go, details may change but the basic measurements of fashion won't fluctuate...at least for the duration.

Most of us really dress by the weather and not by the calendar anyway. There are cold days in June when a wool jersey dress is a welcome asset, and there are days all through November, even sometimes in December, when a tailored suit (if complemented by a warm blouse) really needs no other wrap.

So first begin to think of your clothes by the year. Then, plan them by the year. Just what type of year-'round ones will be your best trouble-shooters, only you can decide. But the suggestions on these pages may quicken your thoughts. The kind of life you lead in 1944 will be the determining factor. More work than ever? More quiet evenings at home with the children and other manless wives? Most of your days in town? Or country? Or transient camp-following?

Here is one Plan-by-the-Year...you might develop an entirely different one for your own needs...but this one has the basic elements for an average city-with-weekends-in-the-country life. Not one of the costumes suggested ever has to be put in moth-balls; each can be worn any season out of the four, any month out of the twelve.

Begin with a belted coat to go over everything. Perhaps a full-length black one like the type suggested at the right, which can go over every outfit you own, day or evening. Or perhaps a three-quarters red one like that at the left, which can act as a suit when teamed with this Mexican-blue skirt and a white crêpe blouse. *(Continued on next page)*



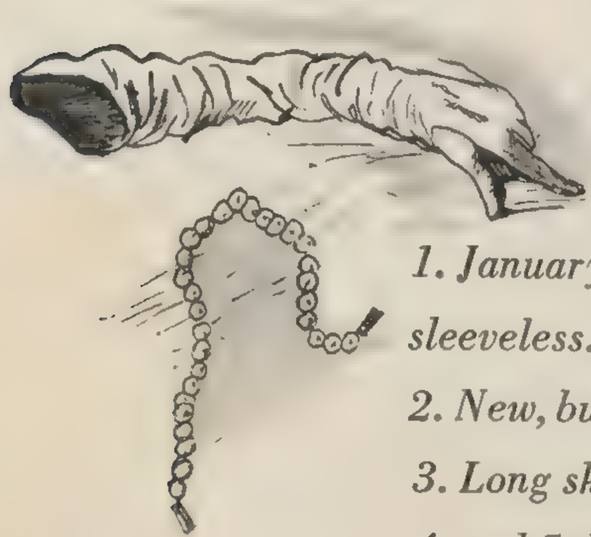
← NEW YEAR, ALL-YEAR COAT (opposite)
A coming classic—with the new length, new belted look that's perfect above tight skirts. Hockanum wool coat; $95. Teams with a blue wool skirt, white rayon crêpe blouse; $70 Bonwit Teller; Jordan Marsh; Nan Duskin. Chair; Robsjohn-Gibbings

RAWLINGS

Add a grey flannel, all-season, all-weather suit. This year's version is shirt-waisty, rather than severe. A second suit of black thin wool or faille can be worn under a coat in winter, without a coat in spring and autumn, can take the place of a soft dress, and can vary itself with whatever sort of jumpers you choose. The skirt can be worn separately, too.

To these three sterling standbys, add one dependable two-piece jersey or crêpe jumper type of dress; add one 1944 sleeveless, round-necked "little black dinner-dress"; and one slim, long skirt for a companion to your various blouses. Now... where can't you go? You are prepared, sartorially at least, for everything but a really grand party.

But a wardrobe like this can become dull unless you sparkle it with ideas of your own—an extraordinary jewelled belt, a brilliant yellow bag, a plaid taffeta handkerchief to trail from your pocket, fine, white hem-stitched ruffles at the wrist of your black suit, antique buttons on a blouse or dress, yellow gloves and white hat with your grey suit, and always a clear, smooth, small head—with less on it than in it. Be practical in the essentials and as feminine and imaginative as you can in the telling details.



Types of clothes for a year-'round plan!

1. January-or-June short black P.M. dress—low-necked, sleeveless. Afternoons, wear under it a dotted blouse.

2. New, but non-seasonal—two-piece tunic-dress of jersey.

3. Long skirt for summer or winter dining. Switch blouses as you like.

4. and 5. Black afternoon suit and pink pull-over. (Can team with long skirt.)

6. Better-than-ever grey flannel suit—for 1944, cut softly as a shirtwaist.

3
5
4
6
RRBouché

ALL THIS ...and

Florence Dornin is one of Vogue's models. Florence Dornin has a lot of hair. But—Florence Dornin has a sleek head. A head in the nick of these times. A head to turn others. In our September 15 issue, we reintroduced the shingle—and now, we want to prove that the neat head is not necessarily a shorn one. Here are four notable ways of turning a mass of thick, below-the-shoulder-blades hair into four shining coiffures, coiled like watch-springs, and bound as suavely and close and *personally* as a wrap-around turban.

LESLIE GILL

a neat head too!

• Right: Centre-parted from fore-head to nape—with Gretchen-rolled braids.

• Above, first: Slicked into a thick coil—held with an antique tortoise-shell comb.

• Second: The hair is drawn from a part into a hat-pinned, tropical-fish tail.

• Third: Tight braids are crisscrossed in back, for a tailored little chignon.

JOFFÉ

Three hats to be tipped. Pull down to land pat on your cheek. Pretty side-line to straight-lined dress. Left: Side-wheeler of rayon satin. Spill of roses. Right: Good side bet in checks. Hat of cotton. Background: Yellow felt skull-cap goes on a new tangent. Earmark: chou of black rayon taffeta. John-Frederics hats; Marshall Field; Famous-Barr

PLEASE TIP HANDSOMELY...

...NO TIPPING ALLOWED

Three hats, and no tipping. Place squarely above brow. Good straight bet for neat hair, pretty face. Left: Tiny roof-top of felt. Put jewel under eaves. Right: Highbrow hat of yellow felt, piped in black. Background: Brow-hugging hat; pink straw cloth. Sally Victor hats; Lindner Coy; J. W. Robinson. • Jewels on both pages; Van Cleef and Arpels

PLAN...

...your reading

Reading is what you make it—an anæsthetic or a shot of adrenalin, or even a combination of both. Successful reading is primarily fun, but it is also selective, non-casual, well-planned. When you plan—whether for fun, information, or both—look for your amusement in new fields; don't stop with the facts you once knew by heart and have always believed in. Read the books that are in direct opposition to your settled prejudices.

Here are some pointers to remember, if you're reading for specific information, for general information, or just because you can't help it.

Read for facts in a simplified form. Look up the topical international questions, then go back into history for the background. Take up Breasted's *Ancient Times* for Mediterranean history and geography. Read Allan Nevins and Henry Steele Commager's narrative history, *America: The Story of a Free People* (also published by the Pocket Books as *History of the United States*)—short, readable, authoritative. Read Carl Sandburg's *Storm Over the Land* (the Civil War section of his biography of Lincoln).

For simplified facts in music, read Ernest Newman's biographies: *The Life of Richard Wagner; The Unconscious Beethoven;* or Marion Bauer's rather technical *Twentieth Century Music; how it developed, how to listen to it;* or Aaron Copland's *What to Listen for in Music*—a discussion of the three planes of listening: sensuous, expressive, or lyrical. On art, read Helen Gardner's *Art Through the Ages,* which gives both principles and history; or Sheldon Cheney's *The Story of Modern Art* (from 1791 up to the present time).

Read discussions of the future: *The Hope of the New World,* in which Dr. William Temple, Archbishop of Canterbury, describes the reforms he thinks are needed; *The New Europe,* Bernard Newman's discussion of boundary and other problems and *(Continued on page 84)*

...your listening

Listening is no halfway business, but alive and active. Don't listen unless you really want to hear. Real music is created three times: once in the composer's mind, once by the musicians, once in your mind. Listening half-heartedly spoils it as much as apathetic playing.

Don't feel, either, that you must listen in a great wash of sentiment. You don't enjoy a Greek statue less if you're aware of the beautiful relationship of its proportions, or music less if you follow the interweaving counterpoint. Listening is and should be a partnership between emotional response and intellectual understanding.

If you don't know much about music, read books, or ask your musical friends for advice. Don't, however, get caught by a "conscientious culture seeker," who'd rather be musically fashionable than enjoy music.

If you do know something about music, learn more. Know the leaders: Scarlatti, Bach, Haydn, Mozart, Beethoven, Wagner, Brahms, Tschaikovsky, Debussy, Sibelius, Moussorgsky—their best compositions, their style of composing. Then, go on to contemporary Americans.

Know the facts, the difference between band and orchestra, sonata and concerto. Study the construction, the laws, the architecture of great music. Read musical theory and criticism and the best biographies of the composers. Before you go to a concert, play records, if you can, of the composition you'll hear, so that hearing it again will be like studying each detail and feature of a beloved scene.

Then, both specialize and branch out. Listen to one man's music, study it, do collateral reading, become an amateur expert on one man's work.

Be adventurous. If your taste is classical, listen to the best moderns. If you dislike a piece that you've heard spoken of highly, listen to it three or four times honestly, appreciatively, without mental reservations. And whatever you listen to, whether it's for pleasure, for snobbishness, or for education, listen with your mind, your ears, and most of all, with your heart.

COLOUR DUET (opposite)

Accent on a two-colour scheme for Southern evenings. Halter-dress and scarf of Everfast cotton. $17. Sizes 10 to 16. Altman; Carson Pirie Scott; Garfinckel's

LUIS LEMUS

SHORE LINES

Suppose you never did really like yourself in shorts...or slacks either, for that matter...then this summer *and* this Southern winter (if you are among the few who can turn the seasons inside out), you will adopt little cotton dresses. Slim-skirted, since dirndls have been deposed. With cap-sleeves, no sleeves, halter or no halter. Casual, comfortable, simple...as natural a part of the scene as a quiet wave lapping against a rocking dinghy.

LEFT TO RIGHT: Knee-deep in a white cotton beach dress. Not a sign of a strap...but she can make straps or a halter out of the ribbon run through the bodice top. Sizes 10 to 14. Under $20. Peck and Peck; I. Magnin; Kerr's. • Centre: Pink-and-blue striped cotton with a deep, square neck-line front and back gathered into cap-sleeves. Sizes 10 to 16. About $16. Peck and Peck; I. Magnin & Co. • Right: Denim jumper (never mind about a blouse). Sizes 10 to 18. $5. Stern's; and Charles A. Stevens.

TONI FRISSELL

A BEACH dress, a beach blouse-and-skirt, and a bathing-suit that give you a premium on that non-rationed commodity—sun. New as an O.P.A.-approved winter vacation: flowered cotton whittled down to fishing-pole slimness, cut with evening décolletage for under the midday sun; the blouse-and-skirt look on the beach, best when the blouse is bare-backed; the sleek, action-wise outcome of a self-wrapping sarong bathing-suit, better-than-par substitute for clinging, snug unavailable rubber.... All three: shore-line treasures.

TONI FRISSELL

Slim chance, you have, of not getting browned in this slim Tina Leser dress of printed Everfast waffle piqué. About $11. Sizes 10 to 16. Lord & Taylor; Joseph Horne

New sarong-trunks—see how they're cut in sketch at left. Tie streamers around waist, wrap, drape; then add the bra-top...all rayon jersey. About $10. Altman; Marshall Field

BACK TO THE SUN (opposite)
Briefly-cap-sleeved top of black rayon jersey and a sun-sharp fuchsia skirt of rayon-and-cotton; by Tina Leser. $23. Sizes 10 to 16. Jay-Thorpe; Marshall Field; The Blum Store.

...Bare backs

P.M. (Left): Short and bare—the latest evening story, built on the bare facts of beautiful backs, shoulders, arms. Frame for pretty back view—this green-and-pink flower-print of rayon crêpe. $35. Bolero to match (not shown), $18. By Adele Simpson. 10 to 20. Henri Bendel's Young-Timer's.

A.M. (Opposite): Short and bare—the latest day-time story for South and Summer. Beautifully understated dresses of white rayon crêpe. All in sizes 10 to 18. First: Sleeveless shift. Low back. $19. Bonwit Teller. Second: Halter-dress with sun-gold buttons, and a whisper of fullness about the skirt. $40. From Best. Third: Day-into-dinner dress, with a surplice halter, and red polka-dot sash. $18. Saks Fifth Avenue.

• Note: new barehead-beauty—smooth as bare backs

EVENING...SHORT AND BARE

JOFFÉ

DAYTIME...SHORT AND BARE

BALKIN

"CARMEN JONES," THE CHEERING MUSICAL HIT: BIZET'S CARMEN MUSIC, BUT THE SINGERS ARE ALL NEGRO

JOE E. LEWIS, THE NIGHT-SPOT SINGER

JOFFÉ

ZINO FRANCESCATTI, THE FRENCH VIOLINIST

Vogue's Spot-light

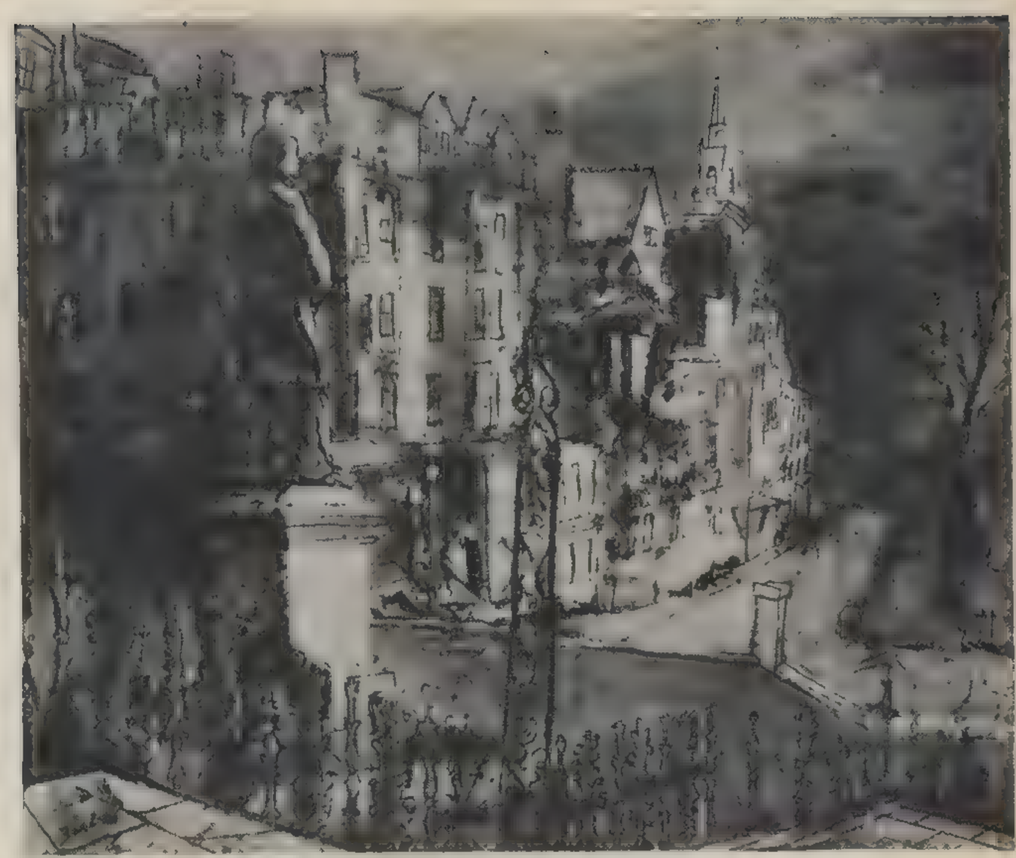
BY ALLENE TALMEY

NEW YORK, on its fun side, is spluttering like butter on a griddle. It's hot, and it's jumping. Everything is racing—the night-spots and the art galleries. The concerts are better than ever—Horowitz and Rubinstein and Anderson and Kreisler; Toscanini at NBC on Sunday afternoons. The town has dozens of names for its files: Karl Zerbe, the uninhibited, never neurotic German painter who now works in Boston and whose canvases have a rich and gay and crowded cornucopia look; Joe E. Lewis, who sings his little songs at the Copacabana, in the voice of an unreformed race-track tout, with a bitter lowdown humour; Elizabeth Janeway, author of *The Walsh Girls*, that objective novel of two sisters and a whole town, involving an engrossing and minute examination of their emotions; "Carmen Jones," Billy Rose's show that swipes Bizet from the Metropolitan Opera Company and makes Carmen once again fiery, passionate, wonderfully tuneful in a production that socks the eye, but not always the ear; Marc Chagall, now the recognized painter of authentic fantasy, who paints with a palette superb in blues and greens and a maddened red that

RAWLINGS

ELIZABETH JANEWAY WROTE "THE WALSH GIRLS"

VIVIENNE SEGAL OF "A CONNECTICUT YANKEE"



KARL ZERBE'S PAINTING OF "PARK PLACE, BOSTON"

JOFFÉ

GEORGE PUTNAM, SLICK-VOICED NEWS-CASTER

HAANEL CASSIDY

CLAUDE ALPHAND; PRETTY EYES, AND FRENCH SONGS

MARC CHAGALL'S PAINTING, "LE CHEVAL DE LUNE"

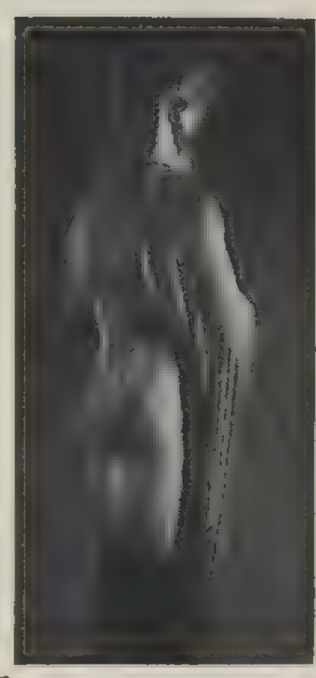
is as exciting as Van Gogh's yellows, painting especially his violent roosters and his horses that fly through the air in profile, revealing one great Hollywood eye; "Winged Victory," the most magnificent theatre of all, with strong writing, natural acting, imaginative sets, searching direction, good emotions, good laughs and good tears; Claude Alphand, who sings at the Blue Angel with batting eyes and flicking hands her keening French ballads, her Javas of the Paris *poules;* Henry Daniell in "Lovers and Friends," with Raymond Massey and Katharine Cornell in a show that is a delight of craftsmanship, everyone brushing up amusingly against emotions, but never getting them out of place; George Putnam, who broadcasts the news as though his tongue were walking on eggs; Margaret Sullavan, Audrey Christie, and Elliott Nugent in a clever tour de force by John van Druten, who has written in "The Voice of the Turtle," an enchanting wisp of emotion, shined up with British wit; and Zino Francescatti, the violinist whose technique has a thin, crystal brilliance.

The Francescatti technique is thoroughly French with an exquisite delicacy that has no touch of the great, warming *schmalz* that is part of Fritz Kreisler's enormous appeal. A little man, with the charm of a doe-eyed Sealyham terrier, with beguiling humour behind his eyes, with high-spirited fidgets, Francescatti is thirty-six and has been playing publicly ever since he was ten. Back in 1917, he played for the A.E.F. In 1940, a soldier himself in the uniform of the French artillery, he played for soldiers again; this time, his Government sent him on tour to Brussels fifteen days before the German occupation. Now he lives in this country, one of the best of the younger violinists. When he returned to Paris after his first American tour in 1939, he told a French orchestral leader about the wonderful American fees, one concert alone enabling him to buy a Lincoln. Wistfully, the conductor said: "In France to play one concert I had to sell my Renault."

ARE YOU EDUCATED

1. *To what century would you attribute this Greek statue? Was it originally designed for sacred or secular use?*

The statue is one of the seventeen similar maidens, or Cori, that were excavated in 1886 on the crest of the Acropolis. The figure, still bearing faint traces of brick-red and gold, was created in the sixth century, B.C., seventy-five years before the Persian invasion. These youthful Cori, standing in rows, decorated the *naos*, or inner court, of the original Parthenon, then dedicated—as it also was under Pericles—to the worship of the virgin goddess, Athena. The figures—of Parian marble—were votive offerings from the grateful families of Greek maidens who had completed their novitiate terms as attendants upon the goddess.

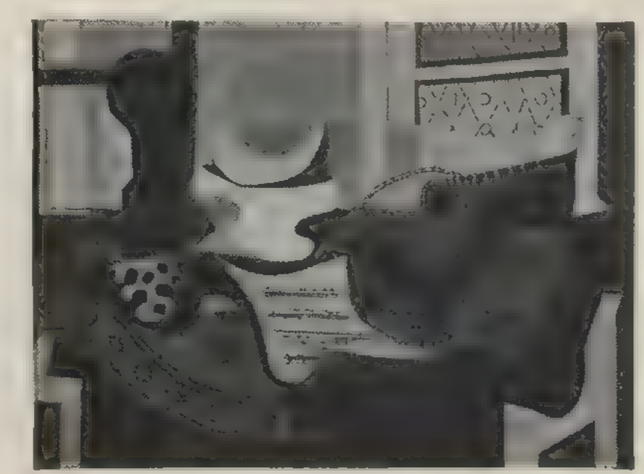


1. *Secular, or sacred?*

2. *A clew to his models' charm?*

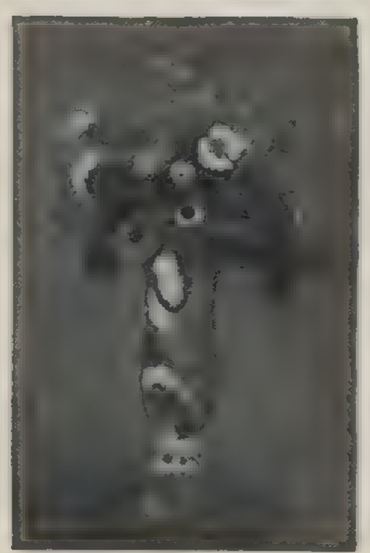
2. *Would you call Degas an Impressionist painter? Why do his models always seem so fresh and glowing?*

Actually, though Degas exhibited with the Impressionist group, he was never, either in his quality or method, an Impressionist painter. The true Impressionists were Monet, Pissarro, and Sisley. Manet and Renoir were considerably less so, while Degas was not an Impressionist at all. Perhaps his models usually seem fresh to us because they were forever bathing, dancing in a ballet school, or ironing out their dresses.



3. *He changed our world. How?*

4. *A Renoir—early or late?*



5. *Mystical (?) flowers*

3. *What painter, in the entire history of art, exercised the greatest influence (during his lifetime) on painting, as well as on the arts of decoration, architecture, furniture, scenic designing, advertising, and fashion? What is the most famous of his still-lifes?*

Picasso. The picture shown here is known as "The Red Table-Cloth." It was painted in 1924, is now in New York, and is the best known of his myriad still-lifes.

6. *Rembrandt—how early?*

7. *Is this nymph the work of a Church painter?*

4. *This picture of a child named Romaine Lacaux, painted by Auguste Renoir, is considered one of his greatest portraits. Judging from its general effect—composition, sentiment, and delicacy of painting—would you think it a work achieved in the artist's youth, manhood, or old age?*

The canvas, which is now in the Cleveland Museum of Art, was the first portrait ever painted by Renoir. It was executed at Barbizon, in 1864, when Renoir was only twenty-three.

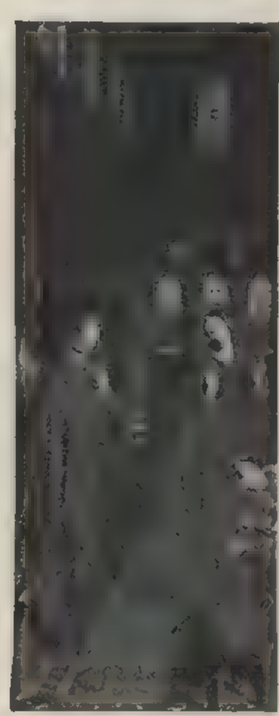
5. *What three modern painters, in revolt against exact representation, so revolutionized the art of flower painting that they succeeded in imbuing their flowers with a stranger, more opulent, and more secret life?*

Redon, Renoir, and Van Gogh. Particularly Redon, since, being a mystic himself, he succeeded—in his more than two hundred flower paintings—in bestowing upon the flowers he painted, as in No. 5, the most ethereal, not to say supernatural, semblances.

A questionnaire that has a little more to do with your discernment and taste than with your study-book knowledge; for, in the appreciation of art, one may know all the facts and still be a Philistine

IN ART? *By Frank Crowninshield*

8. ***Corot—famed for figures?***



9. ***Van Eyck oil?***

10. ***Vermeer, always known (?)***

6. *Rembrandt was born in 1606. His paintings have been divided, by the critics, into three groups—those painted before 1650; those between 1650 and 1660; and those created between 1660 and 1669, in which year he died, at the age of 63. What, in their order, would you think his relative periods of glory? In what period, particularly, would you place this memorable "Lady with an Ostrich Feather Fan"?*

The third period; then the second, and, last of all, the first. This portrait of a lady with a fan, now in the National Gallery, was painted in 1667, at the very end of Rembrandt's life and at the height of his powers.

11. ***How far back does a primitive go?***

12. ***Who was Theotocopulos?***

7. *This nude, and decidedly provocative, Nymph, is by Lucas Cranach, an inspired German painter of the Renaissance. The artist was particularly renowned for his religious canvases—"The Repose in Egypt"; "Christ Blessing the Children"; "The Crucifixion," and "The Marriage of St. Catherine." How do you account for the fact that his thirty or more nudes (with the idea of exact representation in mind) failed to arouse criticism in the Church, in view of his friendship with Luther and his high position as a Church painter?*

In the sixteenth century, there was little prejudice against painted nudes among the dignitaries, or in the councils, of the Church. Indeed, the attitude of the Church was far more liberal than it was in the succeeding centuries. Cranach's contemporary, Cardinal Bibbiena, for example, was the author of some highly spiced, not to say naughty, writings.

13. ***What scandal was caused by Goya's "Duchess"?***

14. ***Who saved Manet's Olympia from oblivion?***

8. *Corot's paintings divide themselves into two major categories—the landscapes and figure pieces. In which of the two groups was he supposed to have created his most authentic masterpiece?*

Decidedly in his figure pieces, if we are to judge by the critical canons of today. But, in the 'Eighties and 'Nineties, his figures were thought wholly negligible works of art; whereas, his landscapes—feathery trees, grazing cows, dancing nymphs, and roseate dawns—were deemed his supremest works. Their vogue here was, in fact, so great that they were copied freely, a practice which caused Edith Wharton to remark that Corot had painted two thousand landscapes, of which thirty-five hundred were in America. Today such canvases, even when authentic, realize but little when offered at auction; whereas, the figure subjects (Edward G. Robinson possesses, perhaps, the most magnificent of them all) now fetch quite fantastic prices. *(Continued on page 82)*

MARY BENJAMIN ROGERS, AND ONE OF HER OWN FLOWER PAINTINGS

IN THE DINING-ROOM—SCREEN OF BEIGE AND TURQUOISE KOREAN SILK

Mrs. Benjamin Rogers' Washington House

One of Washington's most individual houses is Mrs. Benjamin Rogers' small, steep, red brick box on Wyoming Avenue. Mrs. Rogers—who helped establish the Officers' Service Club in Washington, and works as Chairman of its Housing Desk—has brought to this little house all the gay, personal distinction of her New York and Paris houses, has filled it with the fresh colour, the sure touch, that mark her own paintings—recently exhibited at the Wildenstein Galleries.

All the walls are painted pale hydrangea-blue; all the floors, lacquer-black. Everywhere, clumps of flowers, the high sparkle of crystal chandeliers, old furniture from England, France, Korea, the soft brilliance of antique needle-point and Aubusson rugs, the sunlit illusion of yellow silk glass curtains.

The living-room is pale blue and black—with a flowered English needle-point carpet, appliques and chandelier of blue opaline glass and crystal, a satin-wood Adam cabinet, notes of white and gold in the cherub clock, bisque figures, old French lamps. In the dining-room—white and gold Adam furniture, the table ebony-topped, Waterford glass, chartreuse leather chairs, overcurtains of dull green satin. In the hall are chairs covered with absinthe-green antique silk. In the bedroom, a pink chandelier, a Chinese bed of wood and painted glass.

IN HALL: EMBROIDERED KOREAN SCREEN

IN THE BEDROOM—OLD VENETIAN PAINTED CABINET

CHINESE BED, AND BUTTERFLIES IN SHADOW-BOXES

BALKIN

THE LIVING-ROOM—PALE BLUE SOFA, BLACK PIANO, PEARL-INLAID BLACK LACQUER CHAIRS, OVERCURTAINS OF AUBERGINE FELT

PULL-OVER OVER TIGHT SKIRT. Top a narrow skirt with a snug, slim overblouse for the narrowest look of the new year. Left: Above a slender navy-blue wool crêpe skirt, a windowpane-check overblouse of Enka rayon crêpe. Rose Barrack design. $50; from Bergdorf Goodman; Harzfeld's. Right: Over a slim grey flannel skirt, a long navy-blue Rodier wool jersey jumper, lean lines crossed by hip cuff and narrow belt. $125; from Altman; I. Magnin.

PEPLUM OVER TIGHT SKIRT. A narrow skirt seems to shrink to an even narrower line, topped with a full, gathered peplum. Left: Two-piece dress of navy-blue rayon crêpe with flouncing front peplum, starched white collar and cuffs. $45. Altman; Bonwit Teller, Philadelphia. Right: Over a narrow navy-blue wool skirt, a checked Rodier wool peplum jacket. Jacket and skirt, $75. Saks Fifth Avenue; L. S. Ayres. Adele Simpson designs.

RAWLINGS

TIGHT SKIRT . . . TUNIC COAT Above tight dinner-skirts—short or long—a new tunic coat. Another break for straight and narrow lines. Wear snugly belted as here, or beltless and flared. The one in foreground is of silk-and-rayon satin. The one in background, of silk-and-rayon taffeta. Both coats: Hattie Carnegie Originals. I. Magnin; The 28 Shop, Marshall Field; Vandervoort's

TIGHT SKIRT . . . HIP SASH A new break for straight skirts—a sash swung low around hips and tied in a left-handed knot or bow. The waist (note!) remains normal, as in these black silk dresses. The one in foreground with Traina-Norell's new hip-sling idea; Bonwit Teller; I. Magnin; Jordan Marsh. The one in background: Henri Bendel; I. Magnin. Jewels; Harry Winston

FACING TODAY.... PLANNING

• On these two pages are the photographs of five women whose three-dimensional ideas help the great cause of liberalism in America. In her field, each is among the pioneers...few other women are authorities on social planning, few are labour leaders, few publish great forward-thinking weeklies, few are so consciously thinking today in the vital terms of tomorrow.

JOFFÉ

EVELINE M. BURNS, authority on social planning

English-born Eveline Burns, world authority on unemployment, was largely responsible for the "American Security Plan." A student of social security, a lecturer of Economics, she become head of Economic Security and Health in the now defunct National Resources Planning Board. Today, working with the National Planning Assoc., Mrs. Burns speaks cogently of social insurance, ways to minimize post-war unemployment.

FREDA KIRCHWEY, publisher of The Nation

Freda Kirchwey is the editor and publisher of the oldest liberal weekly in America, The Nation. On the staff since 1918, she bought the paper in 1936, stressed its open-forum editorial policy. Today she is so well known as an internationalist that the British invited her on a labour fact-finding tour, from which she recently returned. Implacably, consistently, Miss Kirchwey stumps for liberal leaders at home and abroad—such men as Sforza, Davila, and Del Vayo.

TOMORROW

JOFFÉ

DOROTHY J. BELLANCA, Vice-President of a labour union

Dorothy J. Bellanca is Vice-President of one of the best unions in the U. S., the Amalgamated Clothing Workers of America. Latvian-born, a garment worker at fourteen, she helped organize the women in the plant in which she worked. Ten years later, she was elected an international Vice-President of her union, the title she still holds. After a lifetime in industry, Mrs. Bellanca works for a four-corner unity between farmers, workers, management, and Government.

BALKIN

ELIZABETH MUNGER, head of a progressive women's prison

Grey-haired, Elizabeth Munger has made penology her life-work; for 17 years, she has headed the Connecticut State Farm and Prison for Women. (Of the 250 women now under her care, 85% were picked up on sex charges, 15% are there for drunkenness, 3 girls are in for murder.) So forward-thinking is Miss Munger's administration that many of the girls return to the farm voluntarily for a "rest cure."

JOFFÉ

JANE M. BOLIN, Justice of a New York City Children's Court

Jane M. Bolin is the first Negro woman ever to be elected to the New York Bar Association. The daughter of a lawyer, at thirty-five her record is notable. She was graduated from Wellesley and Yale Law School, and, for the past four years, has served on the bench of the Family and Children's Courts of New York's five boroughs. Justice Bolin works primarily with children and for their community future.

PLAN your weight

One way to have a good figure is to know what weight is approximately right for you. Armed with a fairly clear idea of this, you're not likely to let your figure roll merrily along without trying to check its proportions. But if you want to know what weight is becoming to you, stay away from the standard weight-tables. These are carefully computed to make a lady wrestler feel fragile—and a slightly bulky woman think that she is wasting away. Actually, these tables are based upon national averages—and the average is far too heavy.

So forget about weight-tables—since they consistently overrate. And forget about age—it's just an excuse for neglect and simply may mean that you're beyond caring. What really counts when you account for your weight is your height...plus...the kind of bone structure you have. Here then is a simple rule-of-thumb formula for plotting your correct weight.

The index to your bone structure is the size of your wrist—measured directly over your wristbone. For this, use a paper measuring-tape rather than a cotton one, since the latter has been known to stretch a point.

If you are less than 5′3″ in height, a wrist that measures less than 5½″ indicates small bones; a wrist that measures over 5¾″ indicates large bones.

If you are average height—5′3″ to 5′4″—a wrist measuring under 6″ indicates small bones; over 6¼″ indicates large bones.

If you are taller than 5′4″, a wrist measuring less than 6¼″ indicates small bones; more than 6½″ indicates large bones.

To find your approximately correct weight, allow 100 pounds for five feet of height and five pounds for each additional inch. If you are 5′4″ tall or over, allow 105 pounds for five feet of height—and again, five pounds for each additional inch. Now—you have figured what your approximate weight should be. If your height is average or over (that is, 5′3″ or more), add ten pounds to your approximate weight if you are large-boned. If you are small-boned, subtract ten pounds. If your wrist measurement is average, then the approximate weight is the right weight for you. However, if you are *under* 5′3″ in height, add or subtract only five pounds to reconcile your bone structure.

Now—you have plotted a weight that should be becoming to you. Plan to live up (or down) to it. You may need to lose or gain, but before you do either, it's a good idea to consult your doctor. He may prescribe diet or exercise or massage, and your physical condition dictates just how much of any or all of these you can take. [In any case, if your weight calls for careful calorie-watching, send for Vogue's "Table Companion."]

Alicia Markova (opposite) ➡

A study in arrested motion—prima ballerina of the Russian Ballet. After her recent illness, she returns to the Ballet Theatre tour with a Christmas performance in Chicago. Here, she wears reed-slim dinner-pyjamas with a soft side bloom of poppies. The tunic and slacks are of Enka rayon crêpe, chartreuse-green. Sizes 10 to 20. Bergdorf Goodman; Neiman-Marcus; Himelhoch's

RAWLINGS • CONDE NAST ENGRAVING

Alicia Markova

Foot-loose and ration-free

Here and opposite—new non-rationed shoes, of kid, cotton, raffia. Some, for dinner and demi-tasse at home. Some, for making footprints on the Southern sands. All, so good and gala they'd be worth a ration-stamp.... See, for example, these foot-loose mules of gold kid. $11. Bonwit Teller.

Fancy-free—the wonderful stockings worn by the lady implied at the right. Rayon mesh, the heels and toes embroidered with gilt sequins. Impractical—they bathe in cleaning fluid, not soap and water. But they're new and gay and make a lovely light. Nice with gilt mules, pink slacks, for evenings *chez vous*. Under $13. At Bonwit Teller.

HAANEL CASSIDY

Unrationed cotton shoes

BAKER

New cotton shoes—ration-free, but worth a coupon in comfort. Good footing for the South, good footnote to summer. First: Sandals of blue-and-white cotton, woven like denim. Broad straps slung from a covered platform sole. Under-sole of red wood, hinged to bend to your step. $5. Bonwit Teller. Second: Saffron-yellow duck cuts a wide swath across the toes, covers the sole of this Joyce Scuff. $2. Bloomingdale. Third: The famous Matador shoe, barefoot-free. Here, made of white duck—also obtainable in navy-blue or scarlet. Flat sole; tied with a bow on top. Under $7 at Lord and Taylor.

←Unrationed raffia shoes

All raffia—sole and top. Cool, light, bright, to step in. Hand-braided and sewn by woman-power. On the feet of the upside-down lady: red raffia sandals with curving toe-straps, ankle-strap. Hanging from the pole: bamboo-beige raffia scuffs. Each, $16. Saks Fifth Avenue Originals

KODACHROME BY RAWLINGS

...one white

THIS WHITE BOTANY FLANNEL SUIT LEADS NINE SOUTHERN LIVES. $50. LORD & TAYLOR; I. MAGNIN

THE JACKET of the classic white flannel suit, far left, makes a good adjustable unit for a Southern wardrobe, a good heating unit for chilly days. The jacket teams

• WITH SLACKS—good, straight-limbed slacks of Botany wool flannel; $15. Striped shirt; $5. White Midtown belt; $10. Henri Bendel.

• WITH SHORTS—slim, medium-long shorts of beige Cohama elkskin gabardine. $7. Saks Fifth Avenue.

• WITH SKIRT of navy-blue flannel, plus a shirt in navy-blue, for a two-colour complement in a three-piece outfit. Skirt, $15. Franklin Simon.

• WITH LONG SHORTS that look like short trousers cut with the expertise of English tailoring. Of grey flannel. $11. From Saks Fifth Avenue.

flannel suit...basis for nine costumes

GJON MILI

THE SKIRT of the white flannel cardigan suit, far left, is your best and most-often-called-upon understudy in a Southern resort wardrobe. Here, the skirt teams

• WITH BLOUSE of rayon crêpe, in a yellow-and-black design. Soft bow, short sleeves. $25. Lord and Taylor.

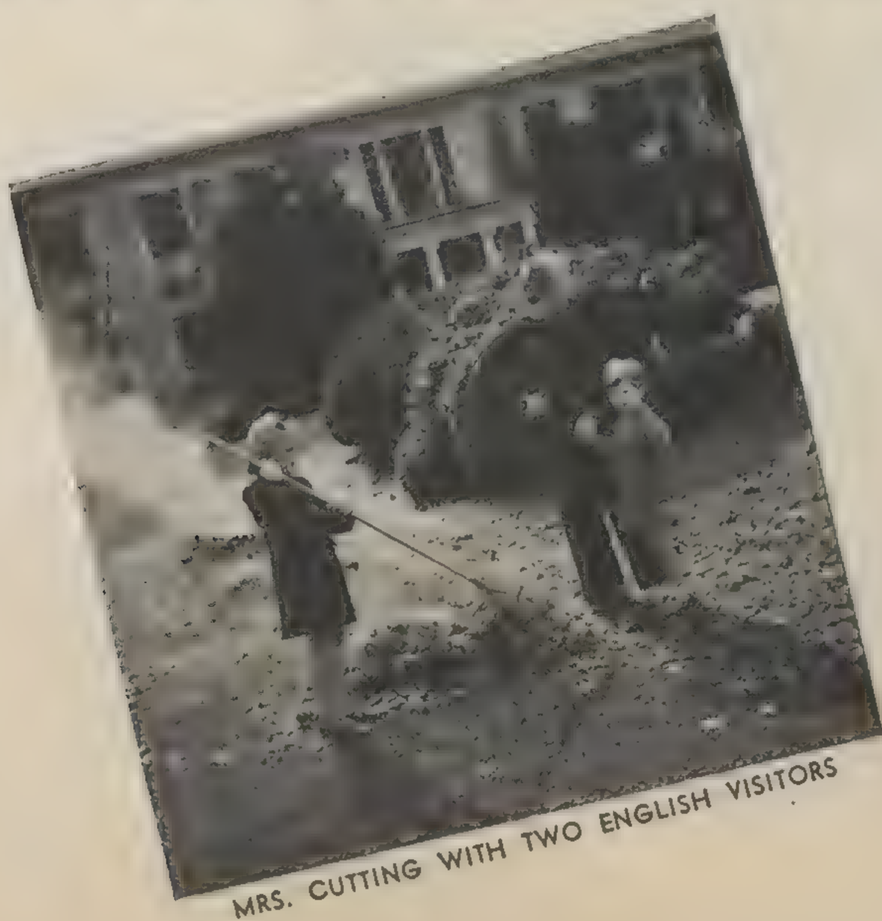
• WITH JERKIN of red-and-white striped wool jersey, $7; worn jumper-fashion over a solid red rayon jersey shirt. $5. From Altman.

• WITH PULL-OVER of smooth wool jersey, and slim-as-you-are lines. Candy-striped in red, dark green, and white; neckline and shoulders straight as its stripes. $8. Russeks.

• WITH BLAZER of navy-blue flannel, as classically cut as the white flannel skirt. $23. Bonwit Teller.

PLANNING A THOUSAND

MRS. CUTTING ADDS EXTRA LEAVES TO THE CENTREPIECE OF PURPLE-PINK AND GREEN KALE



MRS. CUTTING WITH TWO ENGLISH VISITORS

[EDITOR'S NOTE: *Mrs. Cutting, the wife of Lieutenant Colonel C. Suydam Cutting, spends a part of each week in different parts of the country—in New York, in New Jersey at "Hamilton Farm" where these photographs were taken, and in her house in Washington, where Colonel Cutting has been stationed since his return from the Burma front. Tall, blue-eyed, and enthusiastic, Mrs. Cutting has planned menus and given dinner parties in a dozen countries—in Paris, where she used to spend part of every year; in India, which she has visited many times; in the East Indies, and even in Tibet. (Colonel Cutting, a well-known authority on Tibet, has made two trips to Lhasa.) With the possible exception of Tibet, each country has added something to her eclectic collection of recipes and menus, to her wide and spirited interest in the subject of food.*]

THERE are few things in life that are certain. Dorothy Parker and the other experts have all thought of death and taxes, but no one has said a word about planning menus—an inescapable part of life for every woman from Mexico to China. Death comes but once, taxes fall on us four times a year, but menus are with us every day. And they can be the best part of running a house, or the dreariest chore.

With a good appetite and a note-book full of facts, almost every woman should have a good time planning menus. But the facts are vital. Books on the theory of menus are good basic training, but twenty good menus for chicken are more to the point at the moment. The best way to start a lifetime of such moments, is to keep a note-book. Jot down every good menu you ever see or hear of. Interchange a too-difficult dish with a simpler one of the same kind. Study the subtle changes of flavour that make a menu delicious instead of passable.

So many experts have written about food in over-effulgent, over-exaggerated terms, that the whole subject of menu-planning has an unpleasant aura of *chichi*, particularly unpleasant in wartime. But the minute the first Italian thought of using a fork, the last refinement of the art of cooking and planning food was in-

Ideas for the year-'round planning of menus; theories for gourmets with time to practise; menus for housewives with no time for theory

MENUS A YEAR ... *by Helen Cutting*

evitable. And without posing as a gourmet or super-connoisseur, anyone can recognize the difference between a good menu and a bad one. There are two principles without which no self-respecting gourmet would plan a menu, and this is the first one. It is axiomatic, from the point of good sense and good food, that one cream dish should not follow another; that cream soup, creamed chicken, and *crème brulée* would be a sickening combination. Experts call this the principle of "consistency"; a thick sauce, a buttery-thin sauce, and a watery-thin sharp sauce make the gourmet's ideal combination.

The next principle—an equally obvious one—is the question of taste. A bland taste, a rich taste, and a sharp one are the three that every gourmet will insist on in every meal. Cut down to its simplest form, this would mean a menu, for example, of potato soup, broiled chicken, and sliced oranges. Or a rich stew, a thin, sharp salad, and a bland cheese. (Although all but the very best gourmets would probably wince at such simplicity.)

A final fillip is the question of form. Most of us pay little attention to this, and it is really a minor matter. If you can't manage it, never mind. It's the taste and the consistency that are really important. But gourmets insist that a shapeless food, such as applesauce, should never follow another shapeless food, such as a curry or a stew; that crab flakes *au gratin* are better with peas than with puréed squash; and that baked, whole pears would be a better sequel to an oxtail ragout than would *cœur à la crème* with stewed berries.

No matter what the gourmets say, a menu could answer perfectly to all these points and please no one but another gourmet. If there's the least touch of self-consciousness about a menu—or anything else—the whole effect is ruined. It must seem as simple and effortless as a well-planned bouquet of flowers—the right height, the right mixture of colours, and the right vase for the room. The greatest experts on flower arrangements are said to spend years learning how to make their bouquets look simple. And though ten minutes *(Continued on page 87)*

TONI FRISSELL

THE DINNER-TABLE, WITH THE KALE, LOWESTOFT PLATES, HUNTING SNUFF-BOXES FOR CIGARETTES

COLLECTION OF CHINA FOR CENTREPIECES

FRANCES MCLAUGHLIN

SUIT, BY HI-DEE. SIZES 9 TO 15. $35. FRANKLIN SIMON; WILLIAM H. BLOCH; MONTALDO'S

YOUNG SUIT, ANTIQUE SHOW

Junior Suit Plan

Here and on the next two pages—suits especially planned to play a leading rôle in limited young wardrobes. Slim, trim little suits, softly detailed, easy to wear as dresses. Right for those juniors who may find strict man-tailoring too austere.

All are planned to make the best of young figures. All have jacket-interest: little cutaways—hand-picked cardigan edges—bellhop jackets buttoned up to a Rive Gauche bow—flat little collars of white piqué or natural linen—silver buttons—high, curving lapels (in one case, with appliqué felt flowers). All are slender of skirt, but not too tryingly narrow—softened by gores or trouser pleats.

These are suits young enough to make a graceful transition between school uniform and débutante clothes. Smart enough for any young woman with the nice long legs, slim waist, wide shoulders for which the Junior Sizes are specifically designed—whether or not she was qualified to vote in the last election.

SUIT, SIZES 9 TO 17. UNDER $33. LANZ OF FIFTH AVENUE

Right: She admires a Madonna at The Cloisters, a branch of the Metropolitan Museum of Art. She wears a scarlet Shetland flannel suit; brief little jacket, with green crocheted rickrack, felt flowers.

← YOUNG SUIT (opposite): She holds a lustre cup—one of a collection of antiques at Renzo Olivieri's shop on East Fifty-seventh Street. She wears a suit of smooth brown wool, with a waist-length jacket, a big plaid bow.

MORE JUNIOR SUIT PLANS ON THE NEXT TWO PAGES →

Junior Suit Plan (continued)

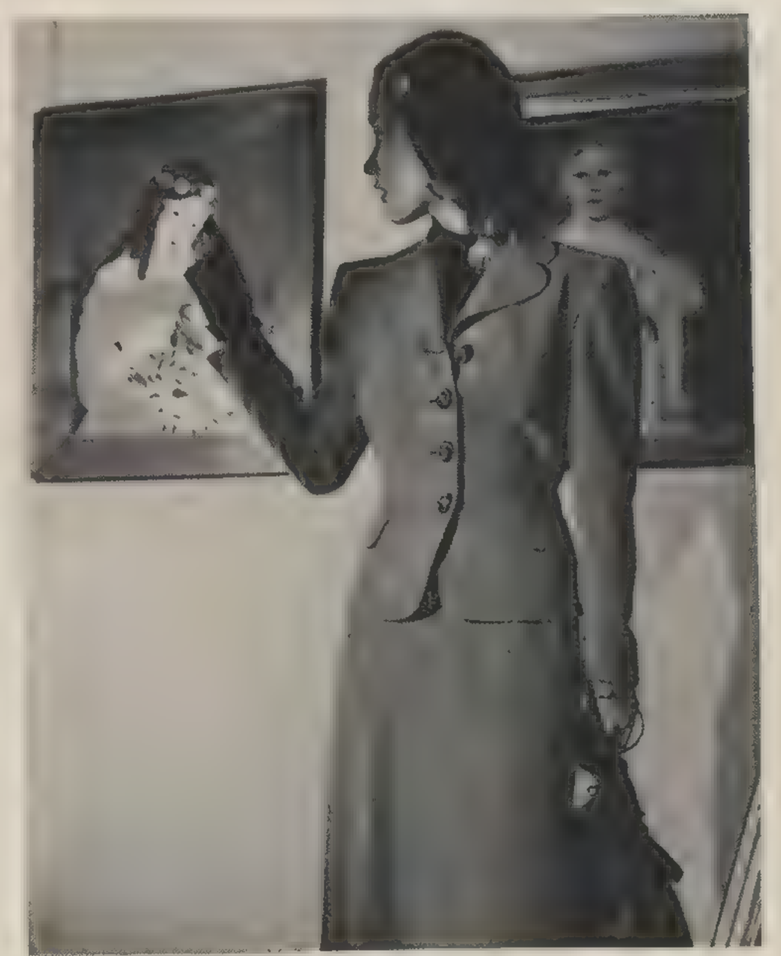
SUIT, $23. BLOOMINGDALE

She goes to "America House," sees hooked rugs and a hobby-horse on exhibition. She wears a suit planned to look like a dress. Grey Hockanum flannel with a silver-buttoned lumber-jacket; collar and cuffs of white piqué; a slender skirt. Carlye design.

BAG, UNDER $13. PHELPS ASSOCIATES

Left: She has a working plan for a perfect suit-bag—slings a handsome fat envelope of black leather over her shoulder, and pins a silver insigne to the flap.

Right: She stands beside a primitive portrait of "Mary and Her Little Lamb"—one of a collection of "American Children" at the Harry Stone Gallery. She wears a soft suit of pale blue wool, with high, curved lapels, a gored skirt. Tailored by Handmacher.



SUIT, $35. LORD AND TAYLOR

SUIT, $30. ALTMAN

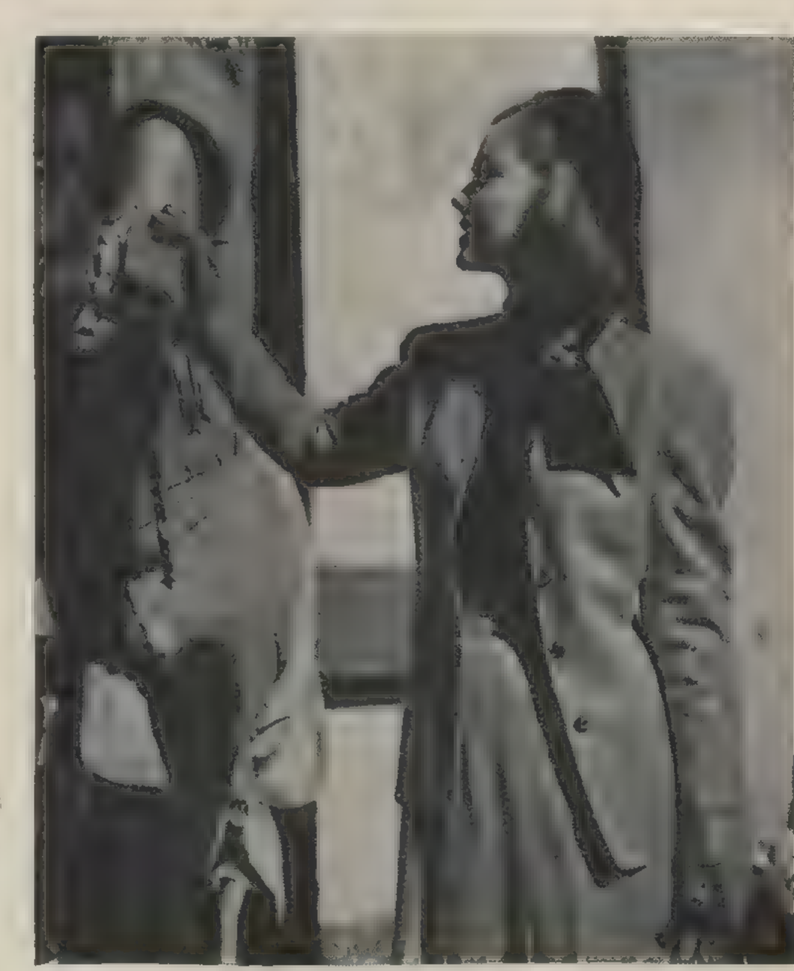
FRANCES MCLAUGHLIN

Left: She studies "Spaces," an oil by Jacques Villon at "Art of This Century" Gallery. She wears a soft suit of black-and-white checked Hockanum wool. At the throat of the collarless jacket—a bow of emerald-green rayon crêpe. Silver-plated buttons down the front, on the pockets.

• ALL THESE SUITS, BOTH PAGES, JUNIOR SIZES 9 TO 15

SUIT, $30. BEST

She sees the Latin-American Costume Exhibition at the Brooklyn Museum. She wears a suit very young, very smart for its years. It is of grey-and-cream checked wool—covered buttons up to a high Peter Pan collar of natural linen—tight little linen cuffs, and a lean-line skirt.



SUIT, $25. BLOOMINGDALE

Right: She conciliates the wooden horse outside H. Kauffman and Sons' Saddlery Shop on Twenty-fourth Street. She wears a handsome red Botany flannel suit, with an all-around pleated skirt, a long cardigan jacket with hand-picked edges.

SUIT, $30. MILGRIM

Left: She sees the American Folk Art Exhibition at the Downtown Gallery. She wears a suit close to the classic, but especially adapted to the young. Black-and-white checked wool, with high lapels, an easy skirt with a kick-pleat.

SUIT, $35. SAKS FIFTH AVENUE

Right: She comes from the Group Exhibition (paintings by Greenwood, Schreiber, Taubes) at the Associated American Artists, Inc. She wears a green wool Glen plaid suit with a pleated skirt; high, wide lapels.

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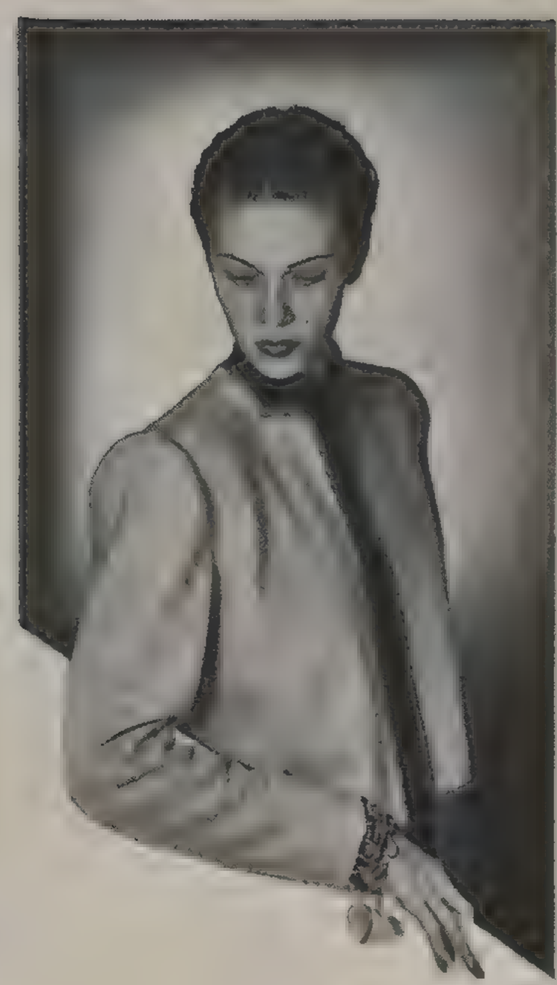

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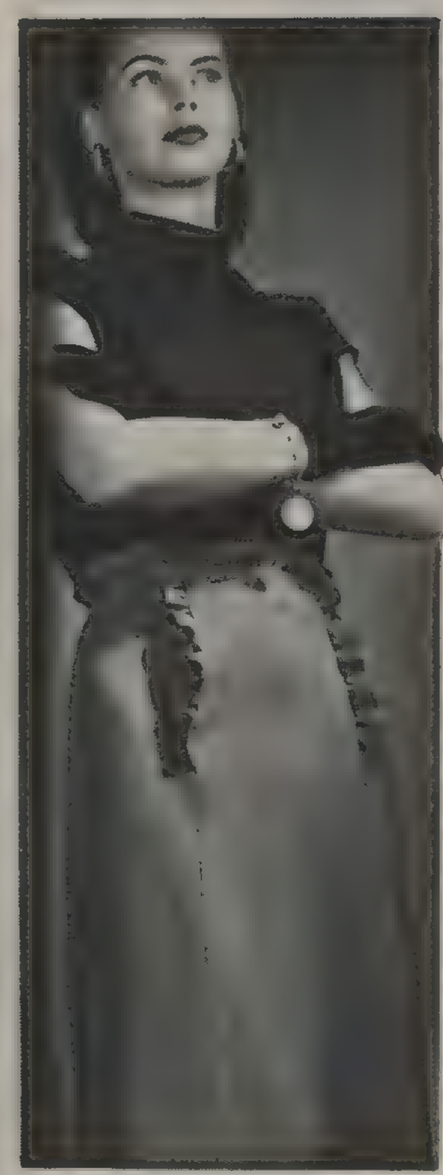

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PETTY CASH VOUCHERS

Penny-wise plans worth vouching for: dresses, suits, small changes. Wardrobe-interest for a girl with next-to-nothing a year. 1. Black-and-white pin-checks, for spring or the South—classic bow-neck dress of Aralac and spun rayon that looks like flannel. A Huxley design. 10 to 18. $18. Altman; Frederick and Nelson. 2. Slim skirt of aqua-blue doeskin flannel, waistband looped with black braid. 10 to 18. $13. 3. Box-jacket—butter-yellow wool tweed, red braid. Nice over narrow black. 10 to 18. $15. 4. Ruffled top and pockets on a skirt of petunia-pink Botany wool flannel. 10 to 16. $13. For cocktails-at-home, with a cap-sleeved wool-and-rayon jersey blouse. $7....2, 3, 4: Lord and Taylor

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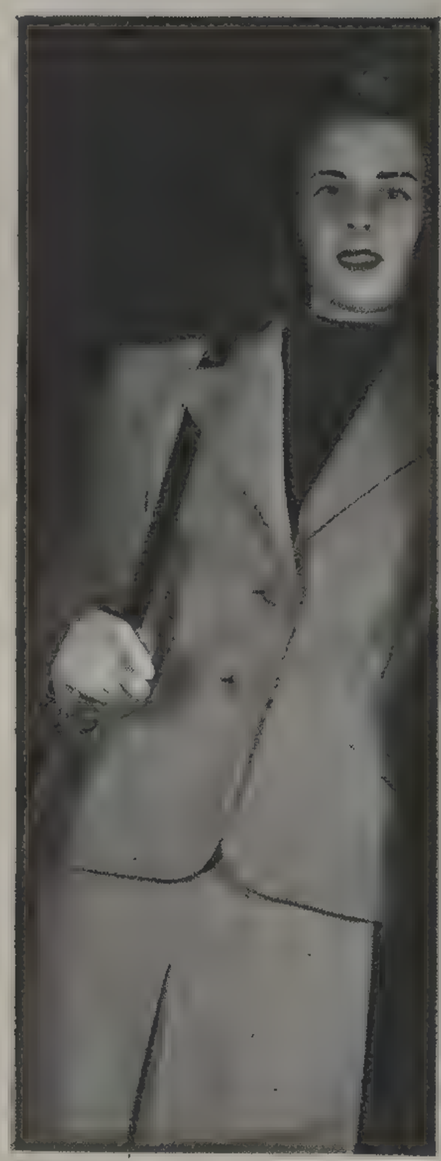

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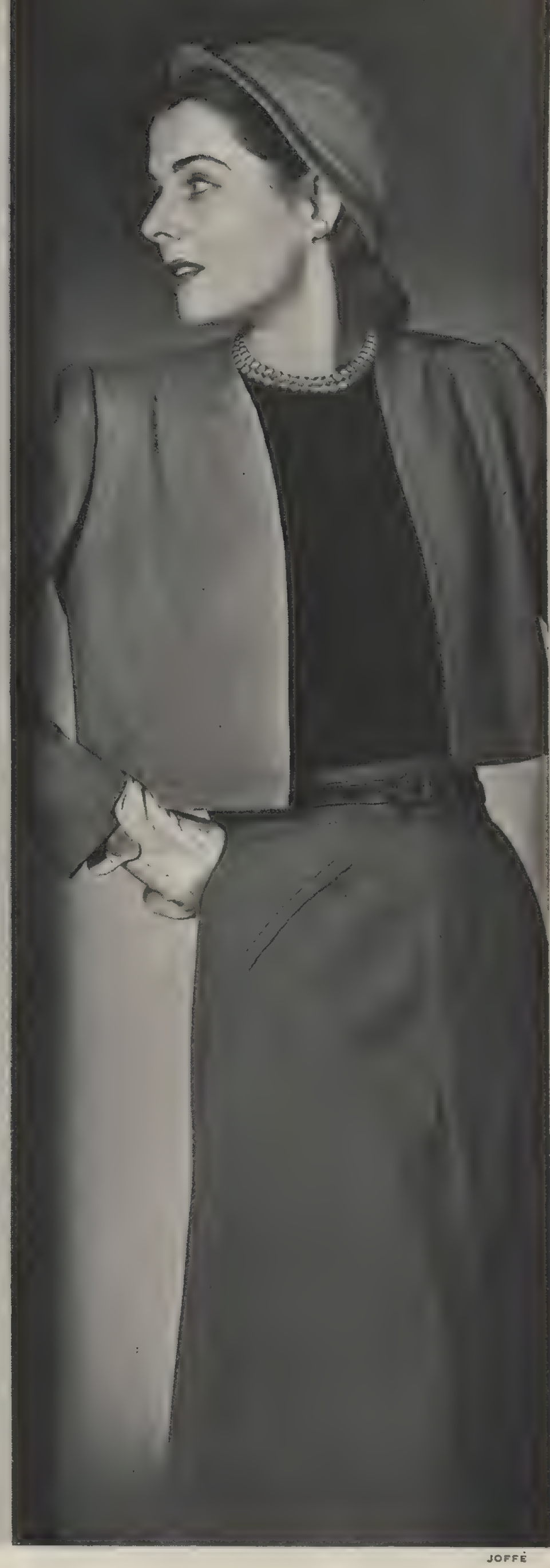

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JOFFÉ

5. To take South, to live in all summer: grey-and-white striped Foreman rayon crêpe, with diminutive puff sleeves, round, low neck-lines both coming and going. 12 to 16. $23. Bonwit Teller. 6. Hat into scarf: knitted wool net for your head, crossing over the nape of your neck to become a becoming bow-scarf. New and nice in winter white, with black. Under $6. Saks Fifth Avenue. 7. Gold tweed suit—beautifully tailored *trompe-l'œil* that looks as if it cost all your Christmas money. Of wool-and-rayon. By Leeds, Ltd. 10 to 18. $25. Russeks. Black pull-over; Basque beret. 8. Grey worsted flannel bolero suit. Red-and-black leather polo-belt. Under $18. Cap-sleeved blouse—black rayon jersey. Under $7. 10 to 18. By Henry Rosenfeld. Arnold Constable; Filene's

NYHOLM

The all-in-one room, its 40x40 vastness broken by bold black and white rugs

Mrs. Archibald Brown's house: scheme for one room

Terra-cotta by Wheeler Williams over the grey mantel; on the sofa, blue silk; yellow stripes on the stools

By the bookcase, Louis XV. chairs covered in plum and white; around the table, 18th-century red lacquer chairs covered in yellow

Mr. and Mrs. Brown in their scooter, a runabout that takes them on village errands

PLANNED TO LIVE WITH

by Eleanor McMillen Brown

[EDITOR'S NOTE: *Mrs. Brown, known professionally as Eleanor McMillen, one of America's distinguished decorators, is the wife of an equally distinguished architect, Archibald Manning Brown.*]

DECORATIVE foresight, like a bank-account, never lets you down, while just whimsy and white paint all too often develop into a bore. Too many rooms today are bereft of either a past or a future—and for real charm a room, like a woman, must have one or the other. Planning a room is just like painting a picture; it must measure up in terms of today, tomorrow, and the day after. Although there are many ways of approaching the problem, none of them is easygoing or haphazard.

A sound first move is to select your very favourite possession to build your room around. It can be a rug, a picture, a collection of bibelots, a beautiful table; it need not, however, be a budget-buster. In the huge living-room shown on these pages, this key position is held by a *toile* by Raoul Dufy, the French painter. It is an eccentric design of circus horses, excited in colour; a hand-blocked panel nine feet by thirteen feet, packed with pink, green, violet, yellow, and blue. On first sight, it would hardly be called an adaptable possession, and yet this is its third starring rôle. It was first hung against eggplant walls in a dining-room with pink-and-grey striped curtains; the second time in a white studio with no curtains at all, and shocking-pink inside shutters to take their place. This third time it hangs against pale blue walls, the colour of atmosphere, with nubby white curtains at the windows, and high-lighted patches of the Dufy colours on the chairs and sofas.

Having settled on the leitmotif, the next consideration in room-planning is budgeting—how much to spend on what. In case of a tight squeeze budget-wise, avoid making gestures with the things that wear out, the rugs, curtains, and upholstery. Yards and yards of unbleached muslin can provide a dramatic window swoop; string rugs are chic, *and they wash;* *(Continued on page 86)*

Under the Dufy *toile*, a black-and-white sofa, pink pillows, violet-red faille chairs

HERBERT MATTER

DESIGN FOR DRESSMAKING—No. 5025

ONE, AND THE SAME

One dress—double exposure. The same Design for Dressmaking, right for the city or the sun. Something to live in, wherever you live—one of those "easy little dresses" that you really want to have printed *and* plain. The shoulders are beautifully bulky, cut in one with the yoke; the sleeves are long and cuffed close at the wrist; the skirt has a hint of softness; at the throat, the season's classic bow. For points South, make it of printed crêpe—wear with it a small, white, slipping-halo hat, white collar-bow bag, short white doeskin gloves. For fur-coat climates, make it of dark crêpe or bright sheer wool. Vogue Design No. 5025, featuring Patented Contour Closure*. Back view, sizes, page 81

*REG. U. S. PAT. OFF. 22.360

ADORABLY PRETTY, adorably in earnest about her war job, Hilda Holder is another Pond's engaged girl, the daughter of Mr. and Mrs. S. C. Holder of one of North Carolina's first families . . .

"Dick enlisted two months before Pearl Harbor—I wanted to be doing something necessary, too," Hilda says, "so I found *my* job helping to build planes.

"I get up at 4:00 A.M., and don't get back home until 4:00 P.M. It seemed outlandish at first, but now I like it. I do have to watch out for my complexion, though. I give my face a good Pond's creaming after work every day so I'm certain-sure there's no greasy dirt clogging up my pores. Lots of the girls keep a big jar of Pond's at the plant. I guess they love it the way I do."

Hilda *beauty cleans* her face with Pond's like this: *She smooths* Pond's Cold Cream over her face and throat and pats briskly to soften and release dirt and make-up. Tissues off. *She "rinses"* with more Pond's, swirling her white-coated fingers around in little spirals. Tissues off again. Her face feels "perfectly lovely" she says.

Yes—it's no accident engaged girls like Hilda, exquisite society leaders like Gloria Vanderbilt De Cicco, and Britain's Lady Grenfell delight in this soft-smooth cream. Ask for a *big*, luxurious jar of Pond's Cold Cream today. Use it every night, every morning—for daytime clean-ups, too!

EVERY GIRL WHO TAKES A WAR JOB is speeding the return of our men. All kinds of jobs are waiting to be filled—in transportation, stores, war plants, restaurants. Check Help Wanted ads—consult your local U.S. Employment Service.

HILDA'S RING—the diamond is set in a hand-wrought design on a slim gold band

SHE'S ENGAGED! SHE'S LOVELY! SHE USES POND'S!

HILDA'S EXQUISITE COMPLEXION has that appealing baby-clear look every girl wants. "Pond's Cold Cream is the only beauty care I use," she says, "I keep a *big* jar in my locker—and a big jar at home."

ASK FOR A LUXURIOUS BIG JAR today! It's patriotic to buy large sizes; saves glass and manpower. (You may see different color "war caps" on Pond's jars now—but Pond's Cold Cream is *the same lovely quality!*)

TODAY—MANY MORE WOMEN USE POND'S THAN ANY OTHER FACE CREAM AT ANY PRICE

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Design Patented

Start the New Year right
with this honey of a handbag —
an under-arm beauty to see you
through shopping sprees or gala teas.
In smooth cape-finish leather —
all the new season's shades.

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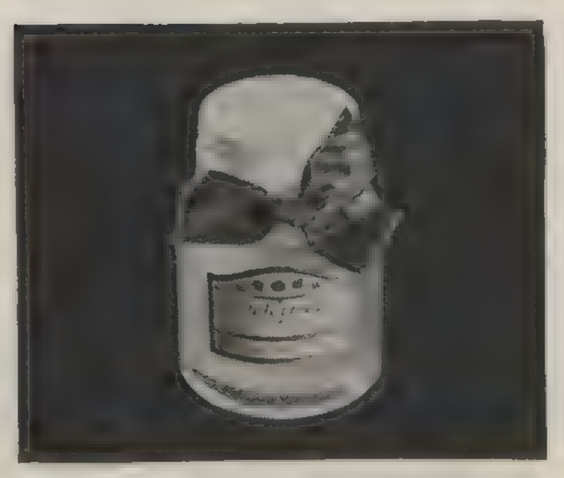
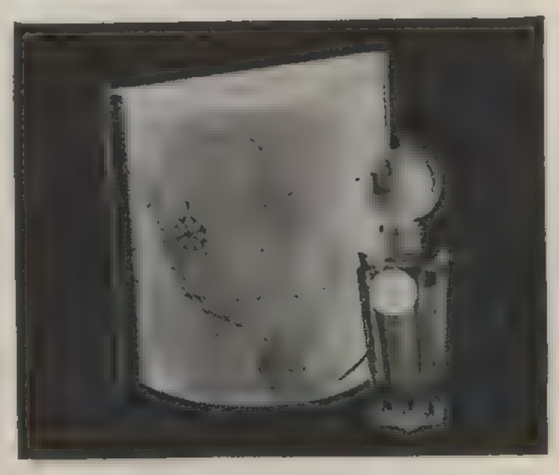
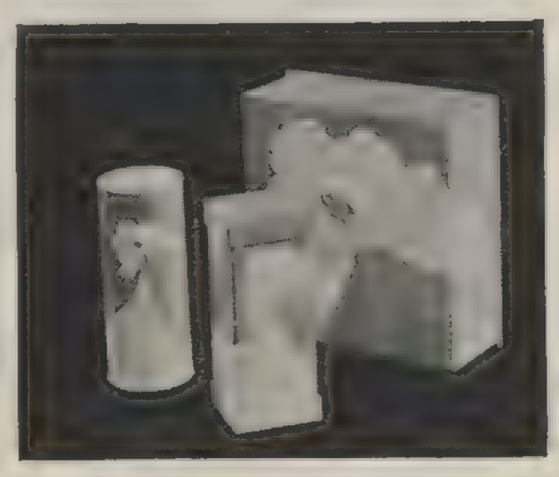
DISCOVERIES IN BEAUTY



Chin-Up Department: "Liquid Chin Strap" by Delettrez is an invisible booster for chins that are tired of it all. You paint it on, then make up over it. Stern's



Not in the least like any perfume you've ever known is Moneau's "Discovery" (hence its name). It's light, sweet, decidedly graceful and feminine. At Altman



"Attention" is Avon's refreshing bath fragrance—consistent in bath salts and after-bath powder. The set comes in a be-ribboned, be-flowered box

Margie Joy
JUNIOR

ORIGINAL BY SYDNEY GREENE • B. G. GARMENT COMPANY • CHICAGO

Pilots love *Pretty noses*

AMERICAN Airlines Flight No. 7 to Chicago is ready on the runway. Cargo aboard; passengers checked; doors locked tight on the silvery-slim ship. But not until Ramp Agent Betty Beach puts her finger on her pretty little nose does the pilot know what he wants to know most of all: that he's ready to roll and leaving on schedule.

Betty Beach is one of the country's thousands of women who've recently gone into necessary civilian service to release a man to fight. And she loves it!

It has meant telescoping her life...making the most of every minute. For her beauty care, she's sticking to DuBarry Beauty Preparations...first introduced to her in the famous Success School Course. She has found how much more effective these co-related preparations are. Each one is scientifically formulated for a special purpose. But all are chemically blended to be compatible, so that they work together to give better results.

How effective co-related Du Barry Beauty Preparations are has been proven to more than 110,000 Success School pupils. Newest of these products is Du Barry Beauty Cake Make-up, which Miss Beach banks on to keep her lovely Success School complexion in spite of wind and dust.

DU BARRY

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BY RICHARD HUDNUT

Featured in the Richard Hudnut Salon and DuBarry Success School, 693 Fifth Avenue, New York...And at Better Cosmetic Counters Everywhere

Sixty-second make-up! DuBarry Beauty Cake gives a brand-new, satin-smooth complexion in a minute. It's a combination powder base (for protection) and powder too...and it stays on!

Hides little blemishes and fine lines. DuBarry Beauty Cake makes the skin look wonderfully luminous; provides a flattering, lasting finish in whatever complexion tone you wish. $1.50.

Apply DuBarry Beauty Cake Make-up with a pad of cotton or a little sponge dampened in water...or DuBarry Foundation Lotion if your skin is dry. Smooth on until it is even. Dust with DuBarry Face Powder for the finishing touch.

The Perfect Tucked Blouse
tailored by
Adelaar
in Minjay Rayon Crepe by French Fabrics . . . about $4.50

PENNY-WISE CHECKMATES

Wise wardrobe fill-in at a foolish price, this two-piece navy-and-white checked dress by Demi-Tasse, of Aralac and Mallinson spun rayon; with a tailored dickey. $10 at Gimbel Bros.

Brown-and-white checked dress by Joyce Hubrite. So easy to change-about with a bright belt and scarf. Rayon, wool, and acetate dress; $10. From Woodward & Lothrop.

MCLAUGHLIN

FOR THAT PRICELESS LOOK
Coro PEARLS*
SUPREME $15 . . . ROYALE $20
Earrings to match
*Simulated
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The perfume of sophisticates from one America to the other . . .

the "forbidden" perfume, by Dana

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SLIPS

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. . . the best-fitting of all slips . . . smoothly flattering every line and curve of your figure . . . expensively tailored of rich, serviceable, safely-laundered BUR-MIL* Quality Rayon Fabrics . . . yet most modestly priced, from about $2.25 to $4 . . . . in America's proudest stores.

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FAIR AND WARMER

Holly-red pull-over—candidate for an independent skirt. This classic Toby Delmar sweater of wool and Celanese rayon (also in white, blue, or a bright yellow). $3 at Saks 34th Street

Classic Chesterfield; beige-and-brown wool hound's-tooth check. Under it, a dress of aquamarine Arlingcrest wool flannel. $20; The Blum Store, Phila. Chesterfield by Sportleigh. $30; Frederick & Nelson

VOGUE STUDIOS

DESIGN FOR DRESSMAKING

Here are other views of the one-and-the-same design for North or South, shown on page 74. A collarless bow-neckline; soft yoke treatment; buttons down to the waist; a slim, gored skirt with a little fullness in front. Vogue Design No. 5025, for sizes 12 to 20 (30 to 38) and 40

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The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

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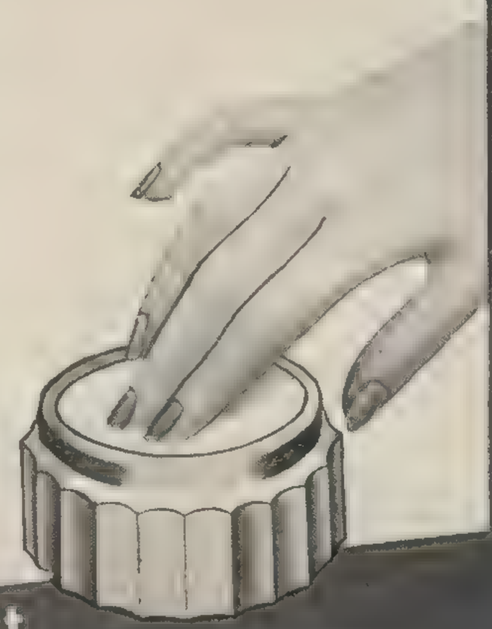
which safely
STOPS *under-arm* **PERSPIRATION**

1. Does not rot dresses or men's shirts. Does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Instantly stops perspiration 1 to 3 days. Removes odor from perspiration, keeps armpits dry.
4. A pure, white, greaseless, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of The American Institute of Laundering for being harmless to fabric.



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Also in 10¢ and 59¢ jars

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A DEAN JONES CLASSIC.... *Featured* IN FINE STORES EVERYWHERE

Mary Dean Wool and Rayon Shetland two-piece dress in new Spring colors. . .Grey, Luggage, Sand, Red, Navy and Brown. A smart new style with novelty heart-shaped buttons. Sizes 10 to 20.

Priced about $12.00

DEAN JONES *Manufacturing Company*
KANSAS CITY, MISSOURI

bewitching

. . . a dress designed to "bring out the gypsy in you"—of Juilliard precious all wool fabric, with bands of color and bright disc buttons. Sizes 9 to 15. About $25.

It is available at one fine store in a city.

For the name of your nearest Wings of Fashion store, write

WINGS OF FASHION 1372 BROADWAY, NEW YORK.

ART QUESTIONNAIRE

(Continued from page 49)

9. *Who was the first artist to paint in oils? What is the best known of his works, in America?*

Jan Van Eyck, a master of the Flemish school, who died in 1440. Some twenty years before his death, he abandoned tempera and fresco, having, with his brother Hubert, discovered an emulsion for mixing pigments with oil. The most famous of his pictures, now in America, is this curiously-shaped, and thirty-six-inch-high "Annunciation." This canvas—a wing from a lost altarpiece—is now in the National Gallery, at Washington. Originally painted on wood, but later transferred to canvas, it was for a hundred years in the Hermitage in Leningrad, and was sold there, by order of Josef Stalin, to Andrew Mellon for the sum of $503,000.

10. *What seventeenth-century Dutch painter (now so highly esteemed that this head by him recently brought a higher price than was ever realized for a portrait of its size) was so little thought of, after his death, that there was not a single mention of his name during the entire run of the eighteenth century? And who is the present (unlawful) owner of his most imposing canvas—a large self-portrait shown against the background of his own studio at Delft?*

Vermeer, of Delft, a contemporary of Rembrandt's. The illegal owner is Hitler, in Germany.

11. *What is meant by the term—a "primitive" painter?*

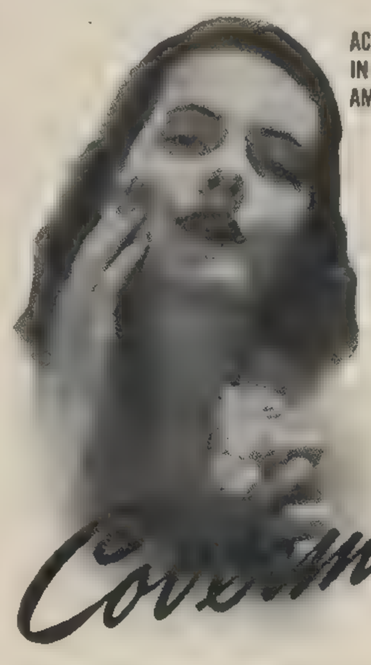
The term has two meanings: first, a painter of the early Renaissance in Europe—usually the fourteenth-century artist-monks of Italy or France—but also a man, perhaps even of our own day, who, with no academic training, but nevertheless blessed with great simplicity and feeling, imbues his works with the quality of innocence or artlessness. Henri Rousseau, the author of this jungle scene, was the best known of the modern French primitives, or "Sunday" painters. Edward Hicks (the old Pennsylvania Quaker) and John Kane, the Pittsburgh day laborer, were, both of them, brilliant American "primitives."

12. *El Greco died more than three hundred years ago. By what trait, in his figures, do you most easily recognize his paintings? When was his vogue as a painter revived? What was his real name, and—now that we are about it—what were the true names of Botticelli, Tintoretto, Cranach, and Fra Angelico?*

By their preternatural elongation. Sixty years ago, El Greco was thought so negligible a painter that his canvases sold, in Spain, for as little as a thousand dollars, as against the sums eighty to one hundred times as great that are fetched by them today. His name was Domenico Theotocopuli, or, as he was really a Greek, Domenicos Theotocopulos. Botticelli's name was Alessandro Philipepi; Tintoretto's, Jacopo Robusto Robusti; Cranach's, Müller; and Fra Angelico's, Guido da Vecchio. (Continued on page 83)

THE CREAM THAT HAS Every Advantage

1. Conceals *all* blemishes *completely*—even vitiligo, industrial dermatitis, birthmarks. 2. As all-over make-up, gives your skin that enchantingly fresh, flawless appearance that only one woman in a thousand possesses naturally. 3. Quick, easy to apply—a little goes a long way. 4. Greaseless! Stays on beautifully *all* day and evening. 5. All shades . . . to match any skin. 6. Non-irritating—actually soothing for minor skin irritations.



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Once An Overweight—
Now Looks Like
A Model

"I Lost 32 lbs. Now wear size 14 dress..."

THINK OF IT—an overweight girl of 156 lbs. lost weight regularly and comfortably until she weighed only 124 lbs. She also lost inches so that she now wears size 14 dresses. Yes, Betty Reynolds of Brooklyn, shown above, wrote us she enjoyed these results with the Ayds Vitamin Candy Reducing Plan.

You, too, like many other satisfied Ayds users, may have a graceful, more slender figure. For example:

**In clinical cases conducted by medical doctors more than 100 persons lost an average of 14 to 15 pounds in a few weeks' time with the Ayds Plan.*

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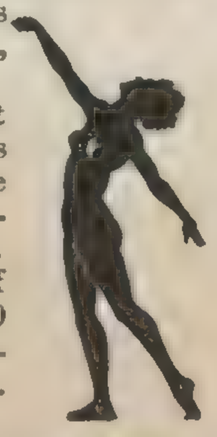

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ART QUESTIONNAIRE

(Continued from page 82)

13. *When the first performance of "Goyescas," the opera by the ill-fated Granados, was in rehearsal at the Metropolitan Opera, there was a great flurry of excitement when it was announced that Anna Fitz Hugh would appear (in the leading rôle) in the costume made famous by Goya in his recumbent portrait of the Duchess of Alba. Why the great to-do? And what great and titled ladies in history—other than the Duchess—posed for artists with (virtually) no vestige of clothing?*

Because Goya, in 1800, painted *two* portraits of the Duchess (both of them are in the Prado in Madrid) in precisely the same pose. One of them was this "La Maja Desnuda"; the other (intended for her suspicious husband to see) was "La Maja Vestida," in which the Duchess wore an elaborate evening dress. Diane de Poitiers, Madame de Montespan, Madame de Pompadour, Pauline Borghese, and the Empress Marie Louise, of Austria.

14. *The best-known canvas by Manet is this "Olympia" in the Salle des Etats, at the Louvre. How did the painting happen to find its way to that museum? Who was the girl who posed for the recumbent figure, and in what other canvases did Manet employ the same model, a girl so famous that Zola made her a beguiling character in his famous novel "L'Œuvre"?*

The canvas, because of its alleged suggestiveness, created so great a scandal at the Salon of 1865 that it was not again exhibited until after Manet's death in 1883. In 1889, John Sargent, the American painter, and Claude Monet, the French Impressionist, outraged by such evidences of prudery, raised among their friends the sum of $20,000 with which they purchased the canvas for the Luxembourg, where it remained until 1907 when, by order of the public-spirited Georges Clemenceau himself, it was transferred to the Louvre.

The model was Victorine Meurend, who also posed for Manet's "The Street Singer" (now in the Sears collection in Boston), "The Guitar Player," "The Railway Carriage," the famous "Luncheon on the Grass" (in which Victorine again appeared in the nude), and the "Mlle. Victorine as an Espada," now in New York's Metropolitan Museum.

15. *There is often a spiritual and temperamental kinship between artists and authors. Try, correctly, to pair off William Blake, Albert Ryder, Eugène Delacroix, Picasso, and Toulouse-Lautrec with the following authors: James Joyce, Zola, Milton, Byron, and Samuel Coleridge.*

The happiest possible marriages would be those between Blake and Milton; Ryder and Coleridge; Delacroix and Byron; Picasso and Joyce; Lautrec and Zola.

16. *Twelve modern French painters had their pet or special orders of subject-matter. Which one of them do you associate with (1) ballet girls; (2) apples; (3) water-lilies; (4) dashing horses and carriages; (5) white houses; (6)* (Continued on page 85)

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PLAN YOUR READING

(Continued from page 38)

of the people's sentiments which will influence solutions. Read Sir William Beveridge's *Social Insurance and Allied Services*, and Harold J. Laski's *Reflections on the Revolution of Our Time*, on the causes of wars and revolution.

Read for specific information, for a layman's knowledge from books not written by laymen: A. J. Toynbee's *A Study of History;* Clemenceau's *The Grandeur and Misery of Victory* (in which he analyzes the treaty of Versailles); Ferraro's *The Principles of Power;* John Fiske's *The Critical Period of American History, 1783-1789* (the standard authority on the times when we were changing from the league form, under the Continental Congress, to a federal union).

Read for a layman's knowledge of science from books not written by a layman: Claude Bernard's *Experimental Medicine;* Howard Wilcox Haggard's *Mystery, Magic, and Medicine;* G. R. Harrison's *Atoms in Action, the world of creative physics;* and James Stakley's *Science Remakes Our World*—a non-technical account of the laboratory discoveries which influence our daily lives.

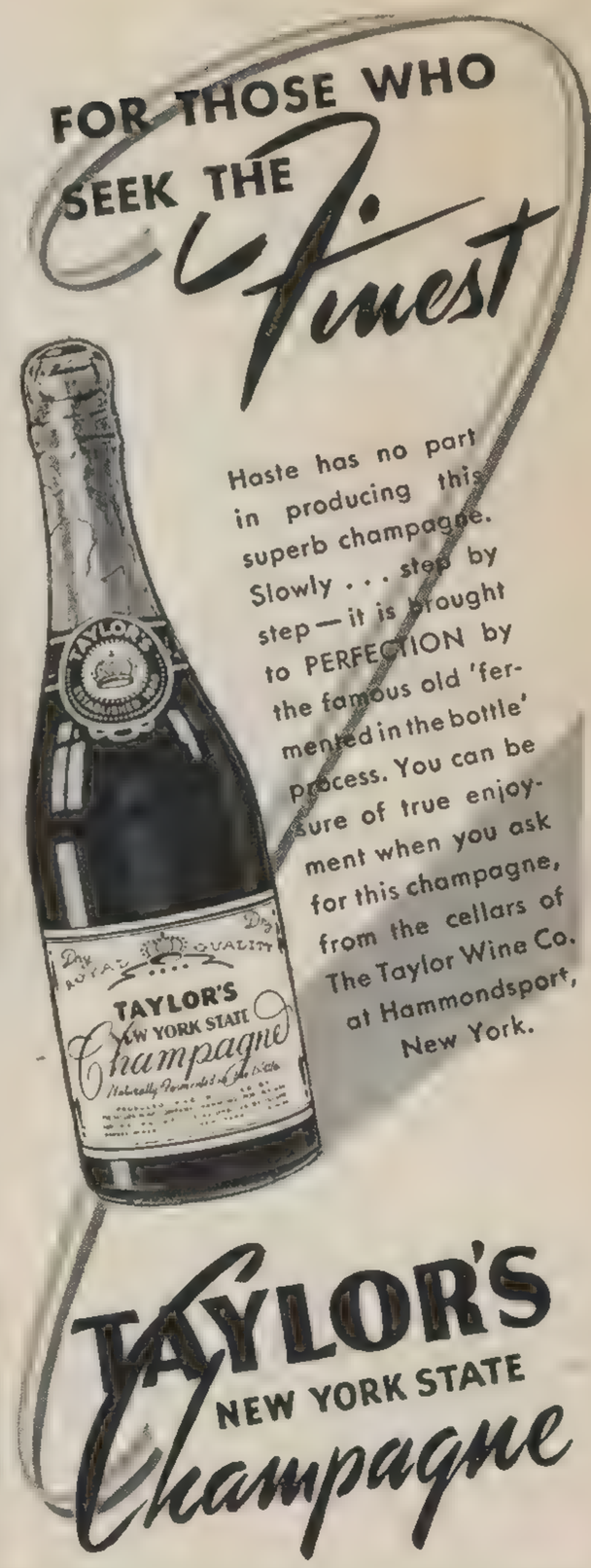
Read specific information from the past for the future: Hemleben's *Plans for World Peace Through Six Centuries;* S. K. Padover's editing of Wilson's speeches and writings in the book *Wilson's Ideals.* Read Eric Fromm's analysis of the current political and psychological factors endangering freedom, in *Escape From Freedom;* W. M. Kotschnig's *Slaves Need No Leaders,* about the effects of the Fascists on education in Europe and what to do about it.

If you're reading for fun, read the books you already own—the Tolstoy, Zola, Dickens, Thackeray, Henry James, and Anatole France on your book-shelves. Read them selectively, not just plowing through a bound set. Look up the book you bought a long time ago and have forgotten about. Wilkie Collins is suddenly having a great to-do made over him and his *Moonstone,* for instance.

Read, on the other hand, books in the public eye—as many of them as you can. They are a diagnosis of the public mind, of the era in which you live. Read *George Washington Carver,* by Mrs. Rockham Holt; Louis Adamic's *My Native Land;* Walter Lippmann's *U. S. Foreign Policy;* Ralph Ingersoll's *The Battle Is the Pay-off,* and Allan Nevins' *American World Affairs.*

Read with variety. Read biographies like Esther Forbes' *Paul Revere.* Read all kinds of poetry: Page's *Nineteenth Century Poets;* Karl J. Shapiro's *Person, Place, and Thing;* or *The Viking Book of Poetry of the English-speaking World,* an anthology edited by Richard Aldington. Compare the poetry written by British and American soldiers in this war and the last by reading George H. Clark's *Treasury of War Poetry* (World War I) and his *New Treasury of War Poetry,* which was written in this war.

Go back *(Continued on page 85)*



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ART QUESTIONNAIRE

(Continued from page 83)

archaic horses; (7) women with long noses; (8) guitars; (9) roosters; (10) court-rooms; (11) clowns; (12) ladies of somewhat low repute?

(1) Degas; (2) Cézanne; (3) Monet; (4) Constantin Guys; (5) Utrillo; (6) Chirico; (7) Modigliani; (8) Picasso; (9) Chagall; (10) Forain; (11) Rouault; (12) Lautrec.

17. *What was the most difficult single-handed task in the plastic arts?*

Michelangelo's frescoes on the vault of the Sistine Chapel. He painted them alone, on wet plaster, at the top of a towering scaffolding, flat on his back, and with his face to the ceiling; his labours continuing for four years.

18. *What painter did James M'Neill Whistler consider the most important artist in English history?*

James M'Neill Whistler.

19. *Why was Leonardo's Mona Lisa called "La Gioconda"?*

Not because she was "jocund," but because she was the wife of Francesco del Giocondo, the Florentine.

20. *What American portrait painter forsook art to discover the electric telegraph? And why is there a slight analogy between him and Seurat?*

S. F. B. Morse. Seurat's message, in painting, was transmitted by a series of dots and dashes.

PLAN YOUR READING

(Continued from page 84)

in your humour reading to Sidney Smith; to *Mr. Midshipman Easy*, by Frederick Marryat; and to *Handy Andy*, by Samuel Lover. Go back to the books that set the pattern of the 'Twenties: Sinclair Lewis' *Arrowsmith*, Hemingway's *The Sun Also Rises*; F. Scott Fitzgerald's *The Great Gatsby*; and Floyd Dell's *Moon-Calf*.

Read for comfort, for your soul's good: Bonaro W. Overstreet's *Courage for Crisis*; Henry W. Holmes' *The Road to Courage, sources of morale in men and nations*; and Emile Cammaerts' *Upon This Rock*, the story of a son killed in the RAF, written to help the others whose men will die in this war.

Read enough of whatever subject you do read to get a thorough intellectual stimulus, to get a pattern of facts and opinion, based not on what one writer wrote, but what a group of them found out. Read to give yourself a foundation for your own curiosity.

PLANNED TO LIVE WITH

(Continued from page 73)

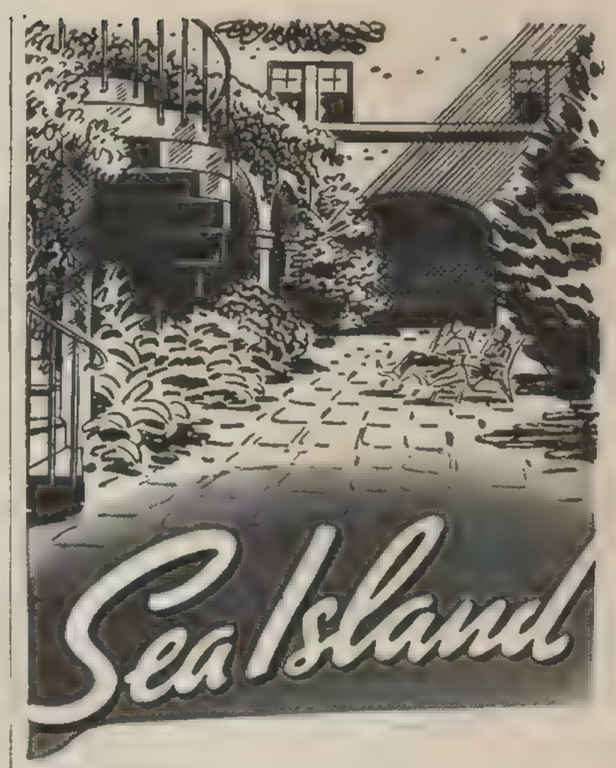
cotton velvet upholstering has an extravagant air and a penny-pinching heart. The thing to spend your money on is furniture, the kind with a large surface of wood. A good finish *costs* money, but it pays in its beauty dividends. One beautiful piece, a table or secretary, ups the quality of the room and everything that goes in it.

Because practically no one ever starts off from a decorative scratch—even brides inherit furniture—the next problem is how to cope with already acquired pieces. Sometimes they prove an out-and-out blessing; at other times, a witch's curse. Rather formidable pieces—for instance, a mahogany four-poster bed—can be painted off-white with a crackle finish, and acquire a porcelain delicacy. This is a job for an expert painter. Even an amateur, however, can paint Victorian chairs white and cover the seats with bright cotton or satin with creditable results.

So much for inherited problems. Then there are the things one buys for oneself. Many women react so emotionally to certain decorative periods that their buying is practically predetermined. How often the romantic woman gravitates toward the lean curve of French Provençal; the chic and sleek, by instinct, preferring the lacquered, svelte Directoire. The lucky ones are those who know their period by heart and stick to it; no sifting out of earlier mistakes for them. But what about others with more eclectic taste? In the Southampton living-room photographed on page 72, there are French, Italian, and Spanish antiques which have been collected through the years. Apparently, they live together quite amicably because in *period* and *quality* they are well related, and, therefore, their national differences create no rifts. That relation between period and quality is a good point to remember.

But with all this, no room is successfully decorated unless it is also comfortable and practical for the purpose for which it must be used. A problem *du jour* is the double-life that so many rooms must lead: living-and-dining, living-and-library. Here is where a strategic use of screens is vital; they divide a room, they furnish protection (visual and draftable), and they are one hundred per cent. decorative. Schiaparelli once designed a wonderfully adroit library screen; on one side it was plain and sculptural, the other was equipped with shelves for books and slots for magazines. This same idea can be adapted to a dining-room screen; then the shelves could be built to hold a collection of Lowestoft, Spode, or Crown Derby, and a letdown table could take on the responsibilities of a semi-sideboard.

But, above all else, a room must reflect the woman who lives in it. It must express her individual taste, not a fad-like modishness; it must be an environment in which she can relax, and in which she can feel pride...for her house, after all, is the criterion of her taste.



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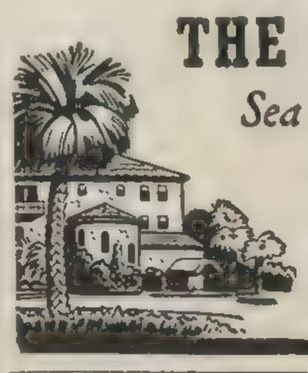

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A THOUSAND MENUS A YEAR

(Continued from page 65)

thought a day are all that one needs to spend on planning menus, it does take time to learn what the rules are, which rules to break, and how to break them.

The following menus, which I have used over and over, will show some of my theories in practice.

Lunch or Supper

Chicken livers broiled in bacon jacket, or en brochette with mushrooms
Small baked potatoes, or hashed in cream
New beets
Apple pudding with raisins, walnuts, hard sauce

* * *

Casserole of chicken cooked slowly in stock with finely-sliced bacon, onions, leeks, carrots, mushrooms, peas, string-beans, or any available vegetable, except the cabbage family—some sherry
Boiled white or brown rice
Apple strudel, cream

* * *

Curried shrimp—served with boiled white rice, grated fresh cocoanut, fried finely-shredded onion, sliced cucumber in French dressing, dried chopped peanuts —and hot popadums (popadums are a thin wafer imported from India)
Tomato and lettuce salad, well tossed
Pineapple-ice and vanilla ice-cream mould
Wafers or cake

* * *

Crab or shrimp gumbo in bowls with rice
Breadsticks
Escarole, endive, and chicory salad
Liederkranz cheese
Cold lemon soufflé

* * *

Shrimp, egg, mushroom in brown rice ring
Lettuce and watercress salad
Cream-cheese Ginger-roll

* * *

Hot grapefruit
Kidney Tourbigo (lamb kidneys, chicken livers, tiny sausage, and mushrooms)
Mashed potatoes or brown rice
Whole broiled tomatoes
Fruits rafraîchis au rhum
Chocolate nut roll

Fish pudding
Baked whole tomatoes with tufts of bacon and Major Gray's Indian chutney
Thin, crisp corn bread
Papaya cubes or rings marinated and chilled in fresh lime-juice syrup
Old-fashioned cocoanut layer-cake

* * *

Home-made sausage meat, grilled
Baked potato or purée of potatoes, or brown rice or pancakes and maple syrup
Raw spinach salad with cottage-cheese and French dressing
Dried figs or dates, apples, tangerines

* * *

Cold meat cuts
Sauté eggplant and tomatoes sliced and cooked with oil
Corn bread
Fresh pears poached in lemon peel syrup—or grapefruit Jello smothered in grapefruit, orange slices and juice, and strawberries

* * *

Pâté Maison Hard rolls
Veal à la Greque
Sauce with tomatoes and peppers
Brown rice
Watercress and lettuce salad
Maple nut cake

* * *

Cream of curry soup
Broiled filet of sole or pompano, tomato and cucumber
Bermuda potatoes
Broccoli with lemon butter
Soufflé Grand Marnier (or orange with peel)

* * *

Shrimp Bisque
Eggplant and tomatoes baked with bacon curls in French earthenware casserole
Alligator-pear and grapefruit salad

* * *

Risotto with chicken livers
Mixed green salad, Brie cheese
Marquise Alice (a cold chocolate soufflé)

Dinners

Mushroom soup, thin and strong
Roast stuffed squabs or roast quail
Wild rice Peas
Mixed green salad, cheese soufflé
Hot sliced oranges, with grated rind, sprinkled with a little burning brandy
Vanilla wafers

(*Continued on page 88*)

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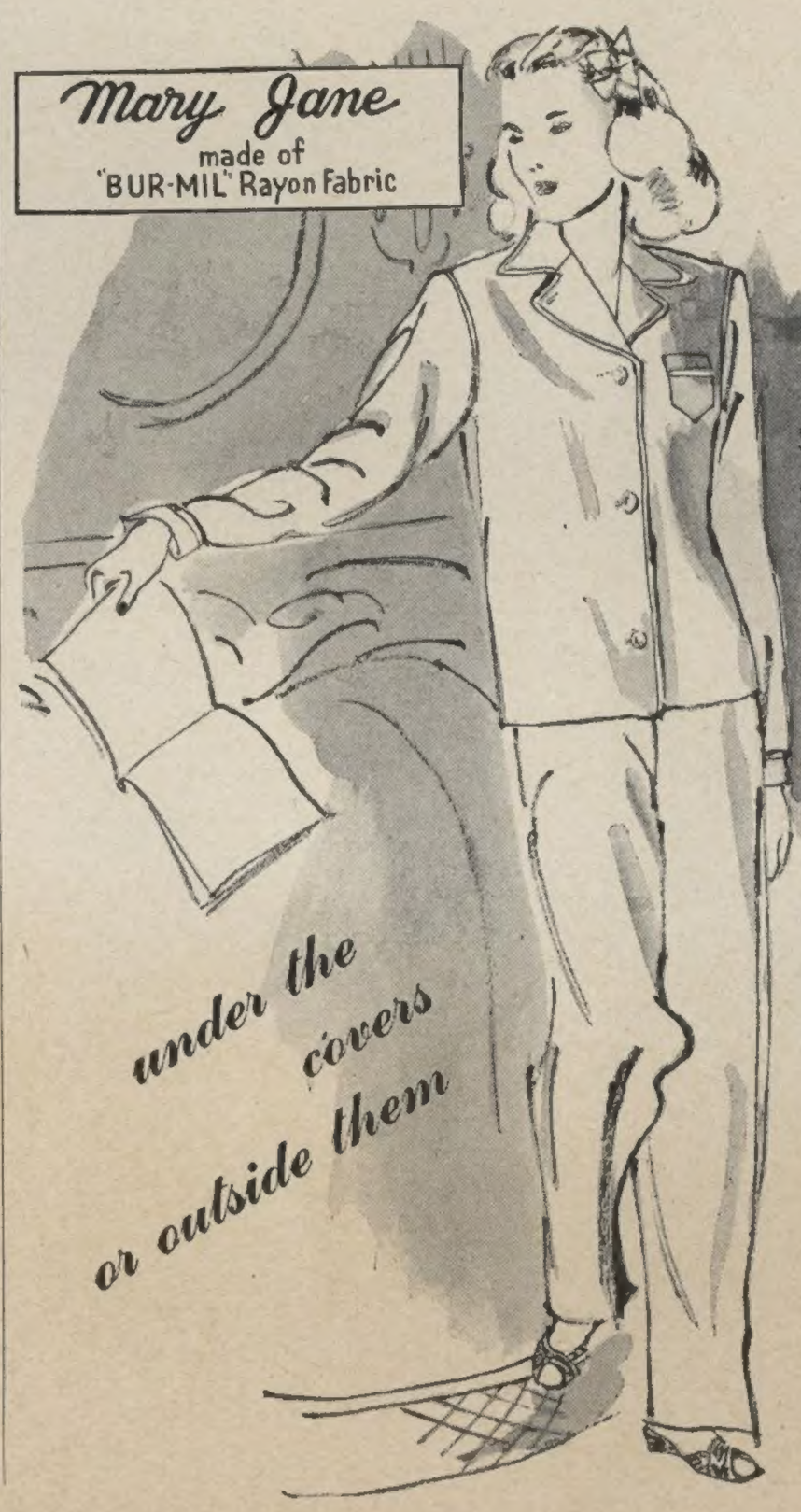

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A THOUSAND MENUS

(Continued from page 87)

Fish chowder gumbo
Grilled chicken
Plain salad with French dressing
Chocolate roll, hot chocolate sauce, or strong coffee jelly with eggnog sauce

* * *

Terrapin stew—Baltimore style, with watercress salad—strong mustard and olive-oil dressing
Roast boned leg of veal
Whipped sweet potatoes (very light, whipped a long time)
String-beans, not cut or sliced, but whole, in neat little bundles
Orange-ice and coffee ice-cream mould
Small sweet wafers

* * *

Thin potato soup
Wild duck, black currant jelly
Wild rice or fried hominy
Apple and celery heart salad
Apricot soufflé with hot apricot sauce

* * *

Mixed soup—¾ fresh clam-juice, ¼ fresh spinach-juice, seasoned to taste in cups
Roast pheasant or guinea-hen
Purée of chestnuts
(Serve pheasant or bird nestled in brown crumbs and fine fat raisins)
White bread sauce—currant or grape jelly
Alligator-pear and grapefruit salad with cheese biscuits

* * *

Pineapple sherbet with chocolate leaves
Cheese Soufflé, or Boule (half fresh pea purée and half rich turtle soup)
Stuffed mackerel or stuffed bluefish
Potato strings, or French fried potatoes
Salad
Baked fresh pears or peaches

* * *

Crabmeat cocktail (Russian dressing)
Squab en Casserole with mushrooms served on green noodles
Artichoke or fresh asparagus, sauce vinaigrette
Black cherry tarts (rum flavoured)

* * *

Chinese tomato soup, "Egg Drop"
Poulet Chasseur
Baked Idaho potatoes Green beans
Baked Rome Beauty apples with apricot glaze, cream

* * *

Plain or creamed mushroom soup
Broiled sirloin steak
Broiled whole tomatoes with a dash of Major Gray's chutney on top
Scalloped baked potatoes
Green salad—oka cheese
Fruits rafraîchis au rhum
Vanilla wafers

* * *

Consommé (clear beef, or veal, with sherry)
Breast of guinea-hen on Virginia ham
Wild rice and mushrooms
Braised endive or lettuce
Meringue with crushed fresh raspberries

* * *

Clams on half-shell, or oysters on half-shell, or clear turtle soup with sherry
Celery, carrot sticks, etc.
Roast duckling with orange sauce
Orange potatoes
Green peas
Chicory, lettuce, and beet salad
Apricot Flan

* * *

St. Germain
Birds (quail, woodcock, any small game)
Purée of celery root
Samp—plain boiled or fried
Artichokes Hollandaise
Tangerine sections in sherry
Plain pound-cake

* * *

Clam broth with cream
Roast loin of pork
Purée of sweet potatoes
Red cabbage and applesauce mixed
Deep-dish pie of mixed preserved peaches, apricots, and sliced oranges

* * *

Purée of spinach or carrot soup
Fried chicken—pan gravy, green peas
Spoonbread, plain, or with spiced peaches or apricots, or
Sweet potatoes with apple and banana, Hawaiian
Green pepper, tomato, and lettuce salad
Chocolate rum mousse

* * *

Fresh tomato soup with chives
Calves' liver sauté
Baked Bermuda onion rings
Scalloped baked potatoes
Field salad with sliced beets
Prune soufflé

* * *

Chinese watercress soup, "Egg Drop"
Roast leg or saddle, or rack or crown of lamb
Mint sauce, green peas
Parsley potatoes, pan roast or French fried
Mixed green salad Camembert cheese
Strawberry Flan

* * *

Chilled tomato-juice
Beef Strogonoff, or steak-and-kidney pie
Plain boiled potatoes and braised carrots
Mixed salad greens
Apple strudel, or apple meringue

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